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English Composition

STANDARD RULES
AND USAGE

LUELLA CLAY CARSON

UC-NRLF

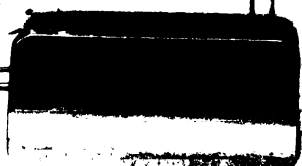
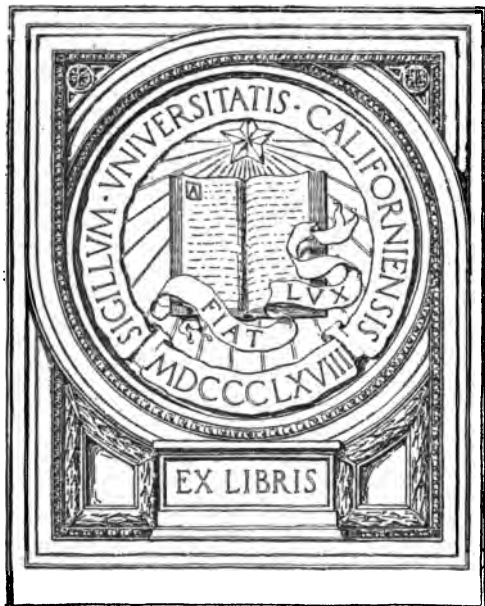


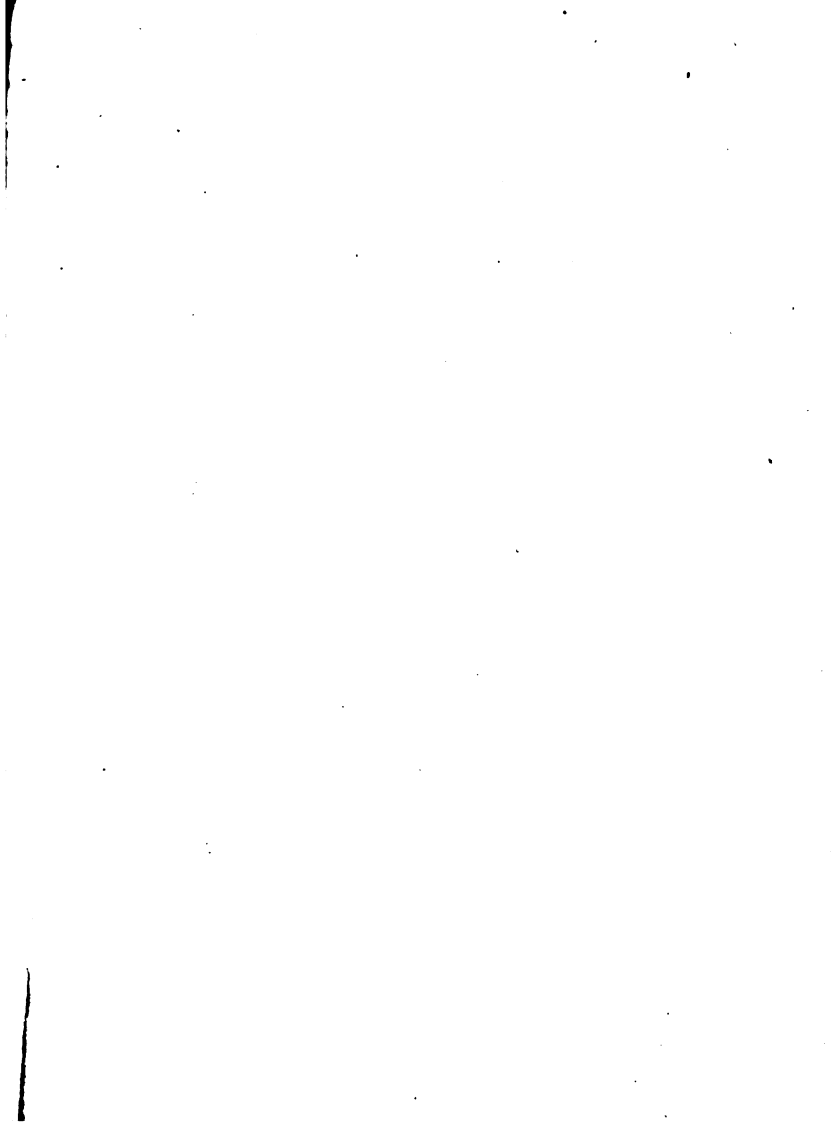
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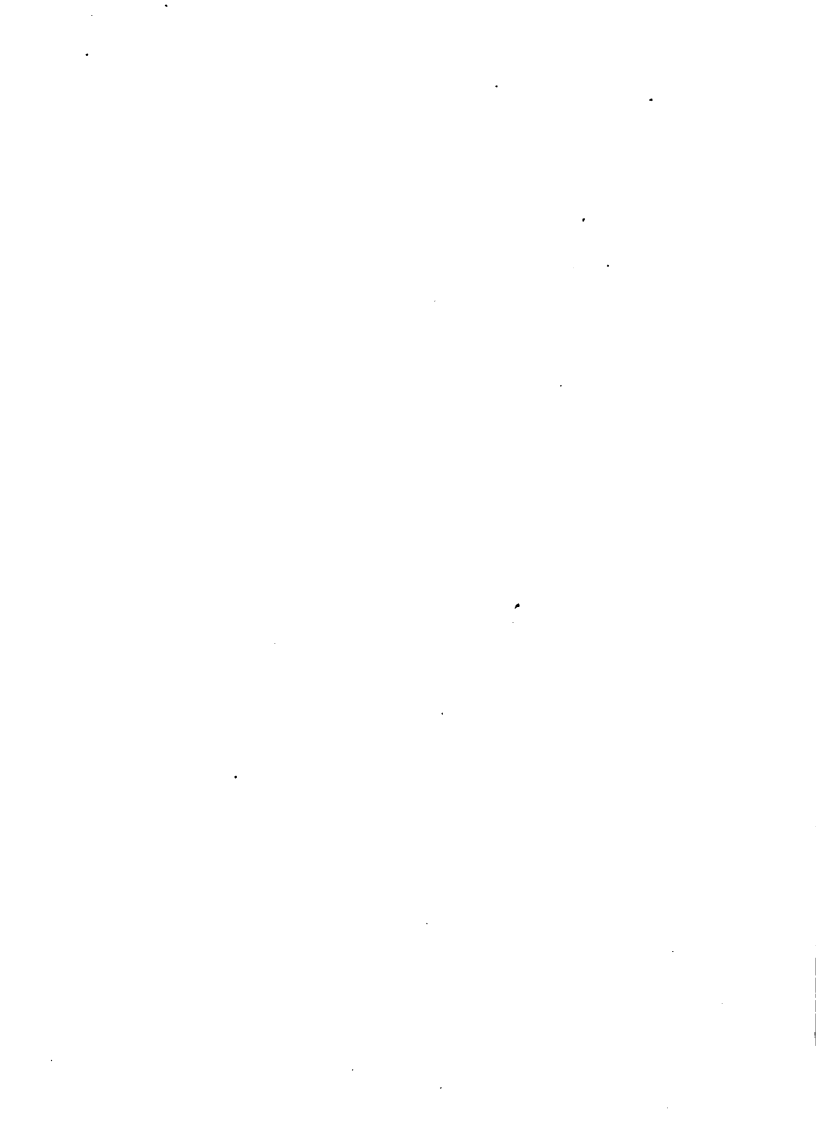
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Earl M. Wilbur









ENGLISH COMPOSITION .

COMPILATION OF STANDARD RULES AND USAGE.

BY
LUELLA CLAY CARSON
Professor of Rhetoric and English Literature,
University of Oregon

REVISED EDITION

1903
The J. K. Gill Co., Publishers
Portland, Oregon

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y.
“One of the greatest of all faults in speaking and writing is this: the using of many words to say little.”—Cobbett.

“The station of a syllable may cloud the judgment of a council.”—De Quincey.

“The first valuable power in a reasonable mind, one would say, is the power of plain statement, or the power to receive things as they befall, and to transfer the picture of them to another mind unaltered.”—Emerson.

“After all, the chief stimulus of good style is to possess a full, rich, complex matter to grapple with.”—Pater.

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FOREWORD.

The following rules and suggestions were compiled for the use of classes in the English department of the University of Oregon. It is hoped that they may also be valuable to students in other departments. The second edition, enlarged in scope and illustration, is now published in answer to many letters from teachers in Oregon and adjoining states, and with the hope that it will be found a useful and convenient code for good English. It is in no way offered as a substitute for any part of either grammar or rhetoric, but rather as a brief, compact and, as far as may be, comprehensive book of reference. The rules have been, in the main, taken from standard authors in the reference library of the university. Among the works consulted were Teall's Punctuation; Bigelow's Hand-book of Punctuation; DeVinne's The Practice of Typography; Teall's English Compound Words and Phrases; Luce's Writing for the Press; Typography of The New York Evening Post; The Mother Tongue, by Professors Gardiner, Kittredge and Miss Arnold; the grammars of Professors Whitney, West, Maxwell, and, Carpenter; the rhetorics of Pro-

fessors, Genung, A. S. Hill, Bain, Wendell, Scott and Denney, McElroy and Newcomer.

It is desired that the rules and examples here collected in compact form may prove valuable in suggestion and useful for reference to students of English in high schools, colleges and offices; and to all whose professions or occupations demand readiness in correct expression by spoken and written phrase. In the main, rules commonly observed in practice are not included. An attempt has been made to include rules that are often violated; that settle doubtful points; that provide for fine distinctions. Blank pages and spaces are left so that students may insert rules and illustrations of peculiar personal value.

I am indebted to Miss Ida Bel Roe and Miss Bertha Ellsworth Slater, instructors in the English department, for compiling many of these rules; and also to many students who, since the issue of the first edition in 1899, have suggested rules omitted in that edition, which they found valuable in revising essays and in attempting to make good English prose.

I wish also to acknowledge with thanks many valuable suggestions made by Mr. John Gill, of Portland.

LUELLA CLAY CARSON,

University of Oregon, May, 1903.

CONTENTS

Foreword.

I.	Capitalization	I
II.	Punctuation	5
	1. The Comma	5
	2. The Semicolon.....	8
	3. The Colon.....	10
	4. The Period.....	11
	5. The Interrogation Point.....	13
	6. The Exclamation Point.....	13
	7. The Dash.....	14
III.	Special Symbols	15
	1. The Apostrophe.....	15
	2. Parentheses and Brackets.....	16
	3. Quotations	16
	4. Italics	18
	5. Abbreviations	18
	6. The Hyphen.....	21
	7. The Caret.....	22
IV.	Syllabification	22
V.	Compounds	24
VI.	Spelling	27
VII.	Citations	30
VIII.	Poetry	31

IX.	Construction	32
	1. Grammatical Forms and Constructions needing Caution....	32
	2. Placing of Modifiers.....	37
	3. Concord	38
	4. Antecedents	39
	5. Reference	39
	6. Correlation	41
	7. Unity	43
	8. Emphasis	45
	9. Coherence	47
X.	Form	51
	1. General	51
	2. Outlines	53
	3. Theses and Senior Parts.....	54
	4. Note-Books	55
XI.	Letter Writing	57
	1. General Directions.....	57
	2. Letter Forms.....	60
	3. Superscription	61
	4. Invitations (informal and formal)	61
XII.	Copy for the Printer.....	64
	1. Form	64
	2. Abbreviations	67
	3. Miscellaneous	70
	4. Phraseology	73
XIII.	Style	76
	1. Vocabulary	76
	2. Good Usage.....	76
XIV.	Recommendations	79

I.

CAPITALIZATION.

General Rules for Capitals.

The following words should begin with capitals:

1. The first word after a period; and, usually, after the interrogation point and the exclamation point.
2. The first word of every line of poetry.
3. The first word of an exact quotation in a direct form; as, "He said, 'There will be war.'"
4. The first word of every direct question; as, "He said, 'Who will go?'"
5. The pronoun I and the interjection O. *Oh* only when it begins a sentence.
6. Proper nouns.

7. Adjectives derived from proper nouns, unless, by long usage, they have lost all association with the nouns from which they are derived; as, "Christian," "damask."

8. The words *street*, *river*, *mountain*, etc., when they are used in connection with proper names; as, "Columbia River."

9. The words *north*, *south*, *east* and *west*, and their compounds, *northeast*, etc., whenever they refer to parts of the country, and not simply to points of the compass, or general direction.

10. Names of the days of the week and the months of the year. This rule is amplified to include days of feasts and fasts, festivals and holidays; as, "Tuesday," "Christmas," "Bank Holiday." Do not capitalize names of seasons; as, "She came in the summer."

11. Words denoting family relations, such as *father*, when they are used with the proper name of the person or without a possessive pronoun; as, "Uncle John."

12. Titles of honor or office whenever they are used in a formal way, or in connection with a proper name; as, "General Grant."

13. The name of the Deity in every person, and in every synonym or attribute; as, "God, the Supreme Being."

14. Personal pronouns referring to the Deity when used in direct address without an antecedent; or to prevent confusion where, with an antecedent, other pronouns are used.

15. The words *Bible*, *Scriptures*, etc., and all names of books and parts of the Bible.

16. Words representing important events in history and epochs of time, political parties and religious bodies; as, "the Civil War," "the Whigs," "Presbyterians."

17. Names of personified objects; as, "There Honor sleeps."

18. The first word in the title of every book, periodical, play, picture, essay, or article for magazine or newspaper, and usually every important word of the title.

In long or complex titles the nouns always may be capitalized; important verbs, participles and adjectives usually; articles, prepositions and conjunctions rarely or never.

Note: Modern usage is modifying this rule, especially when applied to citations, summaries,

running titles, and tables of contents. Recent English books of high merit exclude capitals from all words but those that begin a sentence or are proper names.

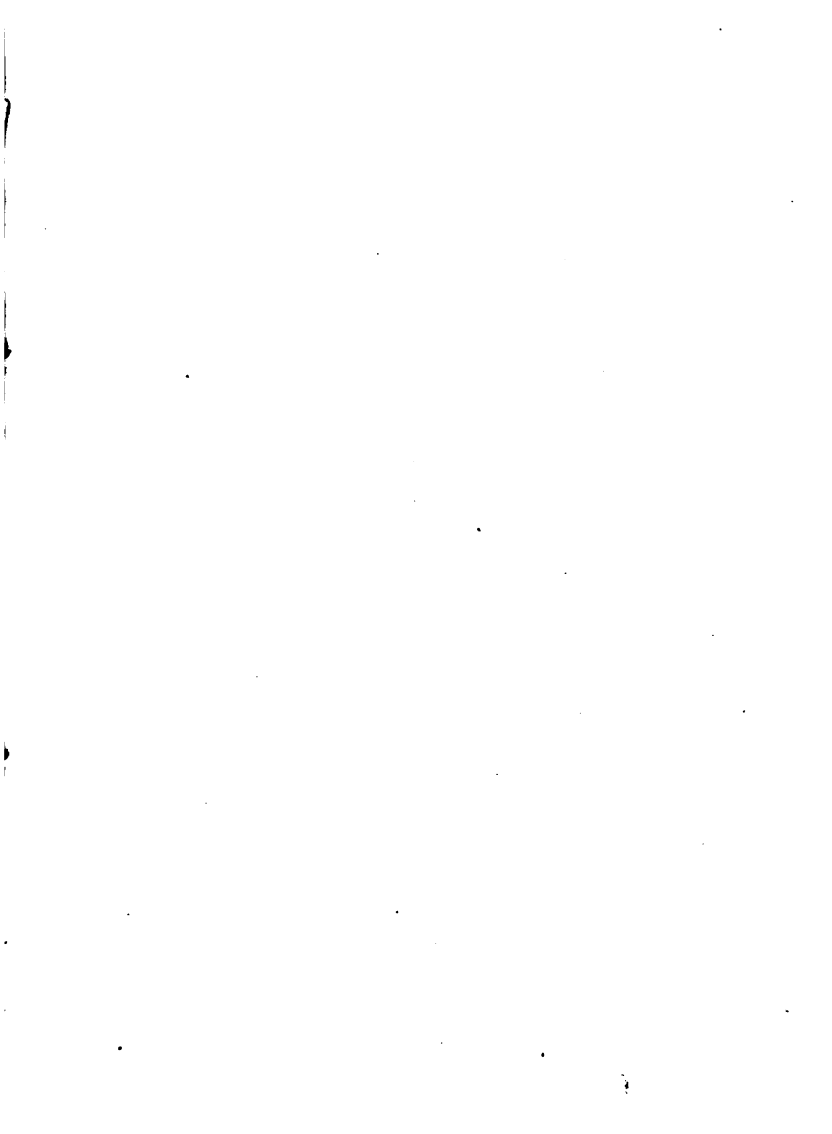
19. Two capitals are needed in a compound title; as, "Attorney-General Olney."

20. A title distinctly intended as the synonym of a particular person thereby becomes a proper noun, and should be capitalized; as, "He sent his credentials to the President."

21. Capitalize titles of dignity or courtesy as follows: your Honor, her Majesty, his Royal Highness, his Excellency, etc.; do not capitalize your lordship, sir, your honor, madam, monsieur, etc., when used as complimentary salutations within the text of a sentence or paragraph of dialogue matter.

22. Do not capitalize college departments, classes, professorships, the college, the university, the society, the club, consulate, legations, the holy communion, communion service, the gospel for the whole New Testament; capitalize the Gospels for the books called "The Gospel according to St. Matthew," etc.

23. When the title of an official follows his name, the capital need not be used in good book-



work for the first letter of that title; as, James G. Blaine, secretary of state. In official documents it is common to capitalize the titles of potentates, even when they follow the name; as, "Victoria, Empress of India."

24. When only the title of a person is mentioned, preceded by the article *the*, and the context shows that this title is intended for one person only, it should have a capital; as, "the Pope," "the Chief-Justice." When the context shows that the title may be applied to two or more persons, the capital should not be used.

II.

PUNCTUATION.

I. Rules for the Comma.

A comma is used in the following instances:

1. After each but the last of a series of words or phrases each of which has the same connection with what follows; as, "Plain, well-punctuated, and otherwise carefully prepared manuscript is desirable."

2. To separate contrasted words or phrases and words or phrases in pairs; as, "We live in deeds, not years."

3. To separate vocative words or expressions from the other parts of the sentence; as, "Venerable men, you have come." Exception: If strong emotion is to be indicated, the exclamation point should be used instead of the comma.

4. To separate expressions in apposition from the context; as, "Washington, the first president, served."

5. To separate intermediate, transposed, and parenthetical elements from the context; as, "Even John, they say, subscribed."

6. After a particle standing at the head of a sentence, when the particle implies the relation of the sentence to something going before; as, "Lastly, the action is not feasible."

7. After a word or words independently beginning a sentence; as, "Fortunately, it happened so."

8. To separate adverbs and short phrases, when they break the connection between closely related parts of a sentence, from the other portions of the sentence; as, "There are, however, four elements."

9. To separate dependent and conditional clauses, commonly introduced by such words as *if, when, unless, though*, etc., from the rest of the sentence, unless the connection is very close.

10. To separate a relative clause which is not restrictive, but which presents an additional thought, from the rest of the sentence.

11. To separate a restrictive relative pronoun, referring to each of a series of nouns, from the series; as, "We visited the house, the mill, the store, that Jack built."

12. To mark the omission of words; as, "In war he was warlike; in peace, peaceable."

13. Before short and informal quotations; as, "He shouted, 'Come in!'"

14. To separate the clauses of a compound sentence when simple in construction.

15. To separate a long or involved subject from its verb.

16. When two statements, each with its own subject, verb, and object, are put in one sentence, the comma should be used to show their distinctiveness; as, "John saw William, and William saw Susan."

17. Phrases and clauses which, by inversion, are placed at the beginning of sentences, are usually followed by a comma; though if the phrase is a short one it is not always so set off.

18. A restrictive clause should be preceded by a comma, if several words come between the relative pronoun and its antecedent; as, "No American could have died, who would have been more universally mourned than Longfellow."

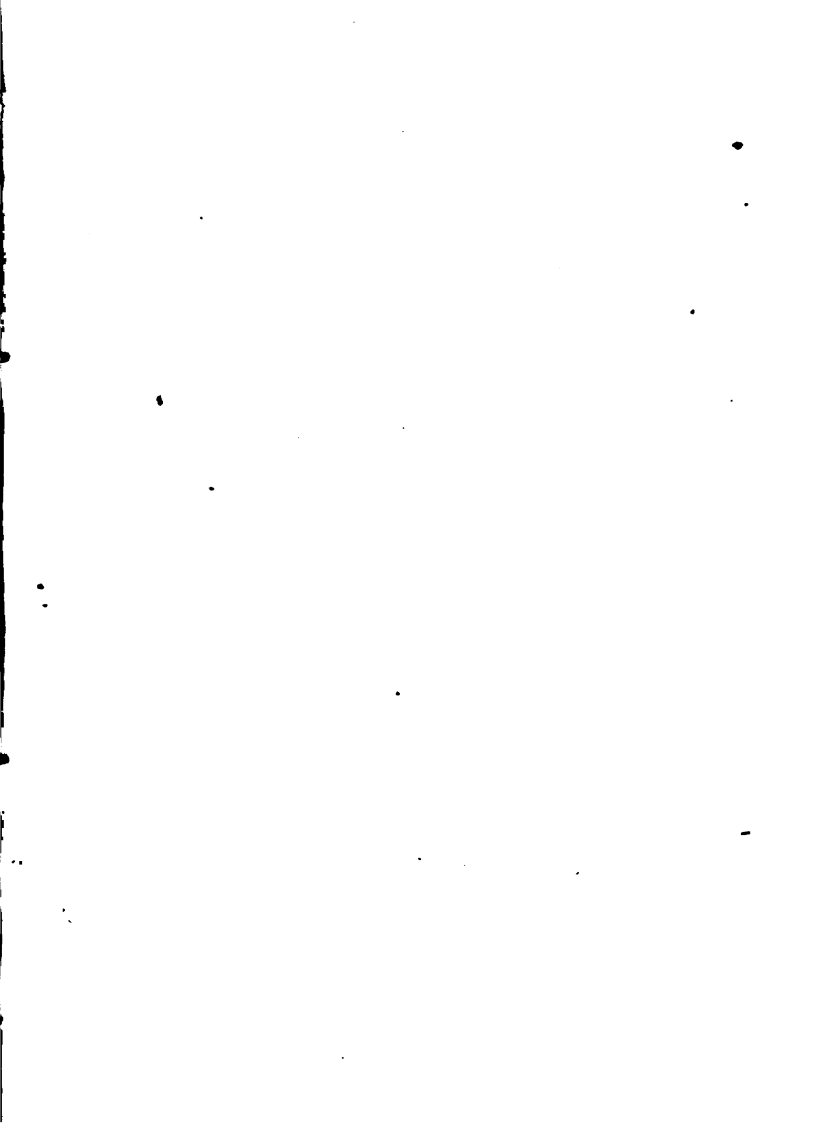
19. A title or degree, following a name, should be separated from the name by a comma.

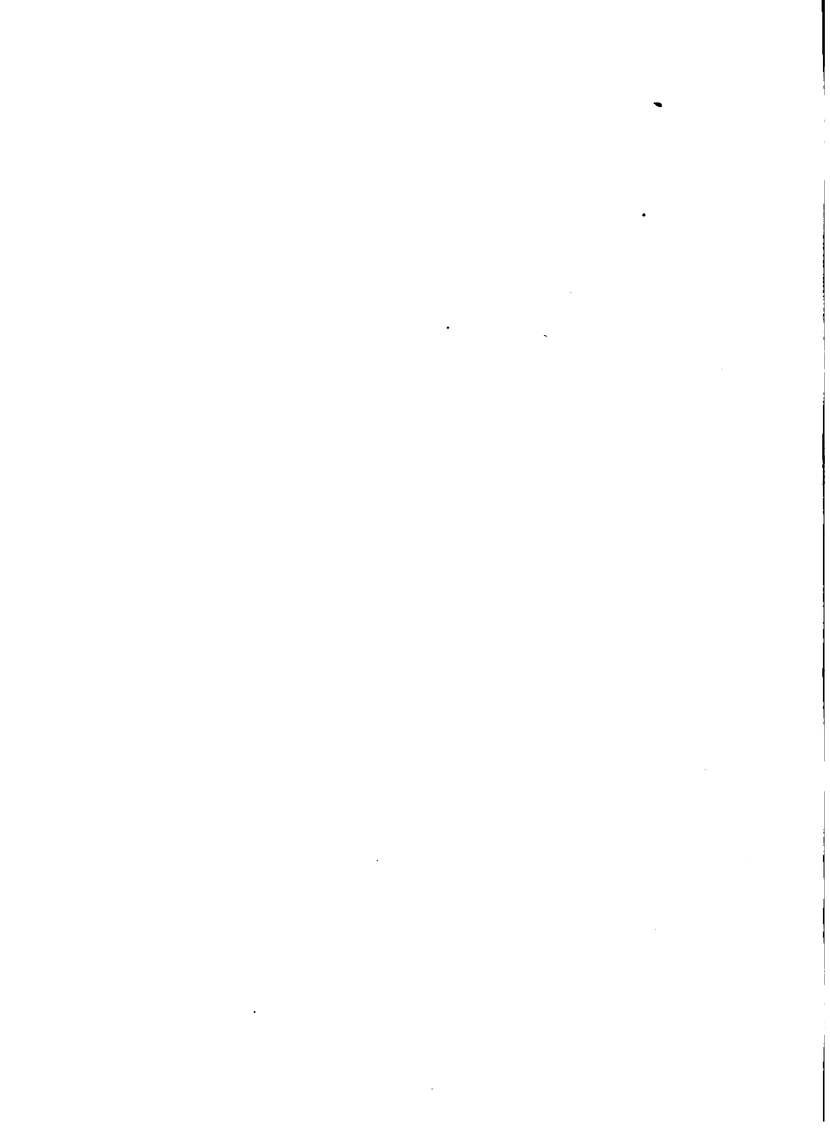
20. In general, use commas only when they will be of service in unfolding the sense. In case of doubt, omit the comma.

2. Rules for the Semicolon.

A semicolon is used in the following instances:

1. To separate members of a compound sentence when they are complex or loosely connected, or when they contain commas; as, "Writers should know how to punctuate, and should do it carefully; for they alone can always be sure, with proper care, that the sense is not perverted by wrong pointing."





2. To separate clauses which have a common dependence. If the clause upon which they all depend comes at the beginning of the sentence, the clauses should be separated from it by a comma; if it is placed at the end, the comma should be followed by a dash; as, "How we have fared since then; what woful schemes have been adopted; what doing and undoing,—it is a tedious task to recount."

3. Before *as*, *viz.*, *e. g.*, *i. e.*, or the full words of these abbreviations, when they introduce an example or specification of particulars.

4. In all sentences that contain two or more members, when each member makes a distinct statement, with some dependence on statements in the other member or members; as, "Some place their bliss in action, some in ease; those call it pleasure, and contentment, these."

5. In order to give separateness to important details, the semicolon is sometimes used to set off portions merely phrasal in form; as, "Of regular soldiers, there were nine thousand; of volunteers, a thousand; of priests, six hundred."

6. In general, the semicolon is used to set off some phase of explanation, opposition, repetition, consequence or contrast; and, in the more loosely related subject-matter, clauses of detail or common bearing. Let the writer observe these logical dependencies, and the semicolon supplies itself.

3. Rules for the Colon.

The colon is used in the following instances:

1. To introduce (1) a phrase or sentence added as an explanation of a word or sentence; (2) a series of statements or specifications when formally introduced by a general statement or by *thus, as follows, this, namely*, etc.; as, "Rhetoric: exposition of the laws of effective discourse"; "We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights."

2. To separate two members of a compound sentence subdivided by semicolons.

3. To separate from a complete sentence, a clause not introduced by a connecting word, but definitely prepared for by the previous sentence; as, "And thus we bring the matter at once to the test: is the evidence conclusive?"

4. To introduce long, formal quotations when the connection is close. If the quotation begins on a new line or occupies several paragraphs, the colon should be followed by a dash. When the quotation is short, a comma is used.

5. After the complimentary salutation in a letter or an address; as, "Dear Sir:"

6. In general, use the colon to introduce some detail or item that the language preceding has made ready for. There is rarely any necessity for more than one colon in any sentence.

4. Rules for the Period.

The period is used in the following instances:

1. To mark the completion of every sentence which is neither interrogative nor exclamatory.

2. After abbreviations; as, *D. D., viz.*

3. After every heading or sub-heading, whether in a separate line or at the beginning of a paragraph, or over a column of figures in tabular work; also after the address of a letter or

printed document, as well as after the signature. After a heading at the beginning of a paragraph the period should be followed by a dash.

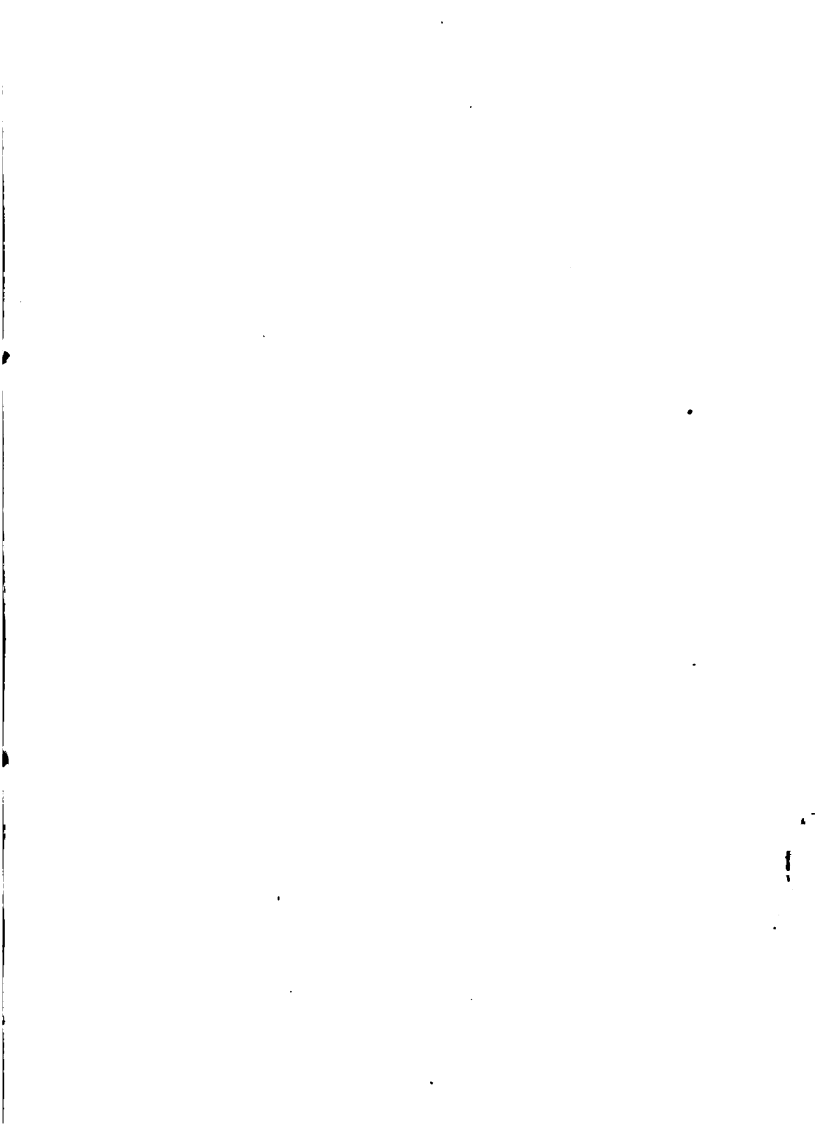
4. After roman numerals, except when they are used for numbering pages; as, "Carlyle's French Revolution, Vol. I. p. 205."

5. After arabic numerals used for numbering paragraphs, or lists of particulars in the same paragraph; also when they are used for references to different divisions of a book.

6. References to foot-notes, whether figures, letters, or the common reference marks, should have no period or other mark after them. Sometimes parentheses are used, but they are unnecessary.

7. To denote an omission in a quotation, where it is not desired to give the whole of it; when part of a sentence is omitted, *four* periods are commonly used, with spaces between them; when a paragraph is omitted, a line of *five* or *six* periods is generally used.

8. The period is now omitted at the termination of displayed lines in title-pages and programmes.



5. Rules for the Interrogation Point.

The interrogation point is used in the following instances:

1. After every sentence or expression asking a direct question; as, "Shall a man obtain a wider horizon without broader knowledge? without deeper sacrifice?"

2. When a question forms part of a larger sentence; as, "They asked, 'What do you propose to do?' in a direct manner."

3. In parentheses to express doubt; as, "In the time of Homer 850(?) B. C."

6. Rules for the Exclamation Point.

The exclamation point is used in the following instances:

1. After interjections, and all words, phrases, and sentences, that express strong emotion; as, "Rouse, ye Romans! rouse, ye slaves!"

Note: When O is used before the nominative of address, the exclamation point follows the noun; as, "O Scotia! my dear, my native soil!"

2. To express doubt or sarcasm; as, "He an honorable man!"

3. The exclamation point, when properly used, gives force and point to language. The Book of Job and the Psalms show that this point is most effective when sparingly used.

7. Rules for the Dash.

The dash is used in the following instances:

1. Before and after a parenthetical clause that is too closely connected with the whole sentence to be enclosed in parentheses, and yet requires for its ready comprehension to be distinctly separated from the other parts of the sentence. Commas should be used before the dashes only where a comma would be necessary if the sentence included between the dashes were omitted.

2. When the construction of a sentence is changed or suspended, and the sentence concluded in an unexpected manner, or with an epigrammatic turn of thought; as, "You have given the command to a person of illustrious birth, of ancient family, but—of no experience."

3. To separate a heading at the beginning of a paragraph from the subject matter following; and before an authority when it is given at the end of a quotation.

4. To specify a period of time by connecting dates; as, 1860—1890. Also, to define a reference to a passage in the pages of any book; as, pp. 17—23.

III.

SPECIAL SYMBOLS.

1. Apostrophe.

The apostrophe is used in the following instances:

1. To denote possessive case of common and proper nouns and a few indefinite pronouns; as, "The ladies' hats"; "This one's opinion."

Note: There is no apostrophe in the possessive pronoun; *it's* is a contraction for *it is*.

2. To mark the elision of a syllable in poetry or in familiar dialogue; also, the elision of letters in a word; as, "Thou ling'ring star."

3. To denote the elision of the century in dates; as, '98.

4. To denote the plural of figures, letters, and signs; as, p's and q's.

2. Parentheses and Brackets.

1. Parentheses are used to inclose an explanation, authority, definition, reference, translation, or other matter not strictly belonging to the sentence. They are now seldom used for any other purpose.

2. Brackets are restricted in their use to interpolation, corrections, notes, or explanations made by writers in quotations from others.

3. Parentheses always inclose remarks apparently made by the writer of the text. Brackets inclose remarks certainly made by the editor or reporter of the text.

4. A complete sentence inclosed in parentheses, should have the point inside the parenthesis; when part of a sentence is so inclosed, the point should be after the parenthesis.

3. Quotations.

1. Marks of quotation (" ") are used to indicate a passage quoted from another author, or from the writer himself.

2. Titles of books, newspapers, pictures, etc., when formally given, are quoted ; but care should be taken to give with precision the exact words. When such titles are well known,—as the *Iliad*, the *Nation*,—it is not necessary to use quotation marks.

3. When one quotation occurs within another, single marks only should be used.

4. When special attention is invited to any word or expression, it may be inclosed in single quote-marks ; as, “By ‘experiment’ is meant the process of altering the arrangements presented by nature.”

5. In a succession of quoted paragraphs the inverted commas are used at the beginning of each paragraph, but the apostrophes are used at the close of the last paragraph only.

6. Many phrases in the Bible, in Shakespeare, Milton, and other famous authors have become common possessions, and their origin and value should be known to every reader. To fence in with quote-marks phrases like these—the observed of all observers ; but the greatest of these is charity—implies a low estimate of the reader’s knowledge of literature. This remark may apply also to trite proverbs and hackneyed sayings, which do not need quote-marks.

4. Italics.

1. All foreign words and expressions not incorporated in the English language, if written with our alphabet, should be italicized whenever they occur in an English sentence. But the common Latin abbreviations, e. g., i. e., etc., viz., are usually written in roman.

Note: Written words intended to be italicized should be underscored.

2. Foreign words and phrases, that have been practically incorporated in the English language, are now put in roman; as, alma mater, verbatim.

3. The employment of italics for emphasis, generally indicates lack of definite thought and skill in composition.

5. Abbreviations.

1. In all formal composition, abbreviations should be as far as possible avoided. Mr., Mrs., Messrs., Hon., Right Hon., Jr., Sr., Esq., Rev., Right Rev., Dr., Pres., Prof., Gov. are tolerated in newspapers and magazines, and even in some books, but it is more decorous to spell out all the words in the preceding list except Mr., Mrs., Messrs., Jr., and Sr. In newspapers Gen., Capt.,

Col., and Maj. are sometimes allowed, but in book-work these titles should be in full. When the title is double and is connected with a hyphen, as in Brig.-General, both parts take a capital letter. Do not capitalize *ex* prefixed to a title; as, ex-President.

2. The title Professor, when frequently occurring, may be properly abbreviated, especially when only the initials of the name are given (as Prof. J. N. Brown); otherwise the title may seem more prominent than the name. If the name be written in full, or without initials, it is better to write the title in full; as, "Professor Brown."

3. Honorable and Reverend should be preceded by *the*, and should not be used with a surname alone; *Mr.* should be inserted if other names or initials be lacking; as, "The Rev. Mr. Jones," or "The Hon. John Brown." Never use "Rev. Black," or "The Rev. Black."

4. Honorary degrees and titles after a name, or initial letters indicating membership of a society, as D. D., M. P., F. G. S., are universally allowed. Do not, however, put a title before and another after a man's name.

5. The abbreviations A. D., B. C., a. m., p. m., etc., e. g., i. e., viz., and, in letters, inst., prox., ult., P. S. are in common use.

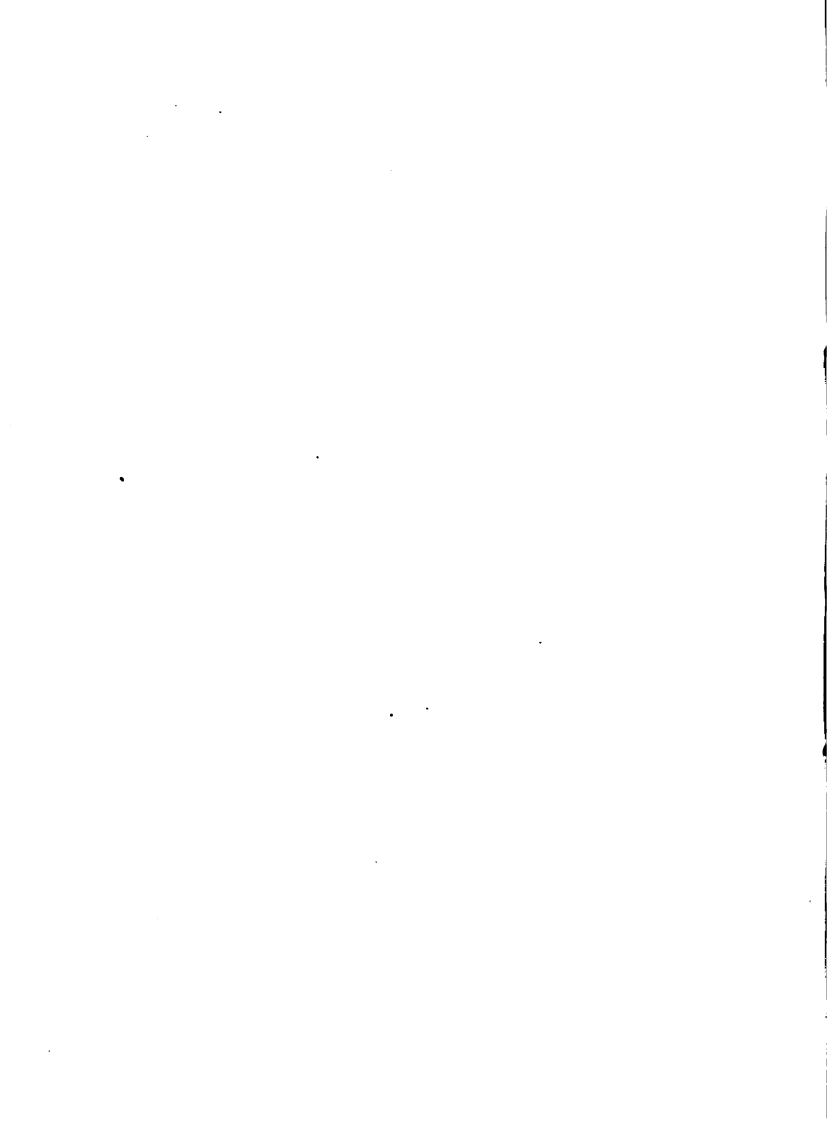
6. In ordinary writings all dates should be in arabic figures, but when they appear in formal notes and legal documents words should be used. When the numerical day of the month precedes the month it should appear as 10th April or 22d April. When it follows the month, the *th* or *d* is not required; it should be April 10 or April 22. The use of 2nd or 3rd, common in England, is not to be commended; 2d or 3d is a more acceptable abbreviation. The date should be spelled out in full in a document; as, "The tenth day of April."

7. Numbers usually should be spelled out. However, figures are used sometimes when a number reaches into thousands or higher; when there are many numbers which it is desirable that the eye should readily catch; when the matter is technical.

8. Time should be spelled out; as, nine o'clock, half past nine; or, written in figures; as, 9:30, 9:45; never write half past 9, or 9 o'clock.

9. Roman numerals followed by a period may be used to designate rulers; as, "Edward VI. of England."

10. In foot-notes, citations, etc., abbreviations and numerals are commonly used, and commas



after such expressions are frequently omitted;
as, Ruskin: Mod. Painters, Vol. I. Part II.
Sec. I. Chap. VII. pp. 237—239;
II. Chron. xxiv. 2 (or, 2 Chron. 24:2);
Atlantic Monthly, Nov. 1902, p. 579, The New
Ethics, W. D. Hyde.

6. The Hyphen.

A hyphen is used in the following instances:

1. Between the parts of a compound word that has not by usage become a single word. (See compounds).

2. To unite a prefix ending with a vowel to a word beginning with a vowel; as, *re-enact*.

3. When the meaning or pronunciation would be obscured without the hyphen; as, *re-collect*.

4. At the end of a line, when a part of the last word is carried over to the next line.

Note: In dividing words, syllables should never be broken, but the word should be separated by closing the line with a full syllable followed by a hyphen, and beginning the next line with the next syllable.

7. The Caret.

1. If a letter, a word, or an expression is omitted a caret (^) is placed where the omission occurs, and the omitted part interlined.

IV.,

SYLLABIFICATION.

In dividing words syllables should never be broken.

Divisions.

1. Divide on the long or obscure vowel before a single consonant.

ca-pa-ble
me-tal-lic

ig-no-rant
bi-tu-mi-nous

sep-a-ra-ble
deg-ra-da-tion

2. Divide on the consonant following a short vowel.

ca-pac-i-ty
for-eign
nec-es-sa-ry
me-chan-i-cal

sep-a-ra-ble
ex-am-i-na-tion
prob-a-ble
prop-er-ty

gov-ern
me-dic-i-nal
bi-met-al-lism
phil-o-soph-i-cal

3. Divide on the consonant, or the latter of two consonants, when such division leaves a complete word without change of accent (not when the accent changes), except as in next paragraph.

civ-il-ize
or-gan-ize
ap-pear-ance
vig-or-ous

char-ac-ter-is-tic
de-mon-ism
mal-o-dor-ous
par-don-a-ble

per-son-ate
re-mark-a-ble
gild-ed
bound-ing

4. Divide on the first of two consonants separately sounded, even when a complete word would include both consonants; on the first of three consonants when the other two combine in one sound; on the second of three when the first two combine.

bi-og-ra-phy
deg-ra-da-tion
de-tec-tive
con-tra-dic-to-ry
cor-re-spon-dent
im-por-tant
moun-tain
sub-jec-tive
rep-re-sent

con-duc-tor
ef-fec-tu-al
con-sis-tent
de-fen-dant
de-pen-dent
or-na-men-tal
tri-um-phant
an-chor
rep-re-sen-ta-tion

foun-dry
ex-is-tence
sec-re-ta-ry
pas-sage
suc-ces-sive
hin-drance
han-dling
ex-tinc-tion
pre-sump-tive

5. Divide so as to preserve as syllables *cial*, *cian*, *cient*, *tion*, *tious*, and similar terminations.

ben-e-fi-cial
op-ti-cian

ef-fi-cient
pe-ti-tion

pre-ten-tious
in-i-tial

6. Divide so as to preserve as syllables *ed*, *en*, *er*, *eth*, and *ing*, except where a final consonant is doubled.

op-pos-er
read-er
mod-el-ing

tak-en
speak-eth
ad-mit-ting

mak-ing
rid-den
pre-fer-red

7. Divide so as to preserve the prefixes *be*, *sub*, *trans* (except in words like tran-scribe and tran-script), and others that represent a distinct meaning in the sense of the word.

be-stride
be-lit-tle
sub-al-tern
tran-scend

sub-or-di-nate
sub-urb
sub-a-que-ous
tran-spire

trans-at-lan-tic
trans-al-pine
trans-ac-tion
tran-sub-stan-ti-ate

V.

COMPOUNDS.

1. Two nouns used together as one name, in such a way that the first does not convey a descriptive or attributive sense, or so that the two are not in apposition, form a compound noun; as, *air-drill*, *iron-wood*.

2. When the sense is clearly literal, the two nouns are commonly joined by a hyphen; as, *paint-brush*, *hat-box*.

Notes :

(1) Some compounds analogical with the above rule have become consolidated through familiar use; as, *eyelid*, *sunbeam*.

(2) Some words are so frequently used after and in intimate union with others, that they are instinctively treated as if they were suffixes, and the unified term is written in solid form; as, *milkweed*, *railway*, *stairway*.

3. A noun or an adjective made by adding a suffix to a proper name composed of two words should be compounded; as, *East-Indian*, *New-Yorker*.

Note: The names without inflection should never be compounded. Thus, a *New York* man, *East India* Company.

4. Any pair or series of words arbitrarily associated, in a joint sense not properly inherent in them in separate words, should be compounded; as, *crane's-bill*, *jet-black*, *will-o'-the-wisp*.

Note: This rule really covers all compounding; and the rules for the hyphen already cited,

in general, apply equally well to all parts of speech. The following are some special points:

The hyphen should be used,

(1) When the compound is made up of more than two parts; as, *forget-me-not*.

(2) If the parts do not fully coalesce; as, *to-morrow*.

(3) If the compound is new or uncommon; as, *make-believe*.

(4) When prefixes or co-ordinate parts stand before a capital letter; as, *anti-Harrison*.

(5) When a noun, adjective, or adverb is compounded with a present or perfect participle; as, *good-looking*.

(6) In numerals from twenty to one hundred; as, *eighty-nine*.

(7) To join military and civil titles; as, *Vice-President*.

(8) In compounds with *half*, *quarter*, *all*, and *self*; as, *all-wise*, *self-esteem*.

VI.

SPELLING.

1. Final *e* silent is dropped before a suffix beginning with a vowel; as *grieve*, *grievance*.

Exceptions: Words ending in *ce* and *ge*, retain *e* before *ous* and *able*; as, *peaceable*, *outrageous*, *changeable*.

2. Final *e* silent is retained before suffixes beginning with a consonant; as, *pale*, *paleness*.

Exceptions: *Abridgment*, *judgment*, *lodgment*, *acknowledgment*, *truly*.

3. Monosyllables and polysyllables accented on the last syllable, when they end in a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel; as, *thin*, *thinner*.

4. Derivatives formed by prefixing one or more syllables to words ending in a double consonant generally retain both consonants; as, *misspell*.

Exceptions: *Until*, and adjectives terminating in *ful*.

5. Compounds generally retain the spelling of the simple words composing them.

Exceptions to this rule occur in some compounds written without the hyphen. The most common are compounds of *full*, *all*, *well* and *mass*; as, *almighty*, *grateful*, *Christmas*.

6. Adjectives ending in *able* or *ible*; as, *commendable*, *feasible*:

Adjectives derived from the Latin end in *able* or *ible*, according to their derivation from words ending in *abilis* or *ibilis*; as, *mutable*, *visible*.

English derivatives generally end in *able*; as, *peaceable*, *thinkable*, *salable*.

7. Arrangement of *i* and *e* in a digraph:

"I before *e*
Except after *c*,
Or when sounded as *a*
As in *neighbor* and *weigh*."

Exceptions: *weird*, *financier*, *leisure*, *seize*, *neither*. Another determining rule is that *i* follows *l*, *e* follows *c*; as, *believe*, *receive*.

8. Nouns ending with *o* or *i*, preceded by a consonant, add *es* to form the plural; as, *veto*, *veto**es*, *alkali*, *alkali**es*.

Exceptions: *canto, duodecimo, halo, junto, lasso, memento, octavo, proviso, piano, solo, tyro.*

9. Compounded nouns form the plural by adding the *s* to the principal word; as, *sons-in-law, stepsons.*

Exceptions: *men-servants, women-servants,* (Biblical forms).

10. The plural of nouns ending in *ful* is generally made by adding the *s* to the ending syllable; as, *handfuls, spoonfuls.*

11. Nouns ending in *y* preceded by a consonant change the *y* to *ies* to form the plural; as, *spy, spies; valley, valleys.*

12. Nouns in common use, derived from foreign languages, usually form their plurals according to the general English rule; as, *cherub, cherubs,*

13. Do not double *l* or *p* of unaccented syllables before the terminations *ed, er, ing*; as, *equaled, traveler, worshiping.*

14. These words conform to the British spelling in *ise*: *advertise, criticise, enterprise, merchandise.*

15. Retain the double letter in derivatives formed by adding *ness, ful*; as, *fullness, skillful.*

16. Words ending in *s* and *z* form the possessive by adding the apostrophe only; as, "*Mr. Moss' house.*"

VII.

CITATIONS.

1. Locate quotations or references to authority by giving the author's name, the name of the book, the number of the volume and the page at the foot of your page. When the reference is to a magazine, cite author, title of article, magazine, month, year, and page.

2. In referring to general works, the first division, whether volume, part, or act, should be in roman numerals in capitals; the others in arabic numerals; as, "Prescott's Conquest of Mexico, Vol. I. pp. 220—229."

3. There should always be a comma between the author's name and the title of the work, unless the name is put in the possessive case or a connecting particle is used; as, "De Vinne, Correct Composition, p. 40."

4. References to foot-notes, whether figures, letters, or the common reference marks, should have no period or other mark after them.

5. All customary marks of punctuation and abbreviation must be carefully observed in writing citations.

VIII.

POETRY.

Poetry must always be quoted in the *form* in which it is printed. The first verse quoted should be set on a line by itself and written across the page. The other verses should follow as printed. In case of omission of any verse or verses, periods should be used, and when the quotation is resumed it should be begun at that part of the line corresponding with the printed form. When only one verse or part of a verse is quoted it need not be set on a separate line, but quotation marks should be used unless the passage is a common possession.

IX.

CONSTRUCTION.

I. Gram-
matical
Forms
and Con-
structions
needing
Caution.

1. Be heedful of foreign and irregular plurals.

2. With two objects use comparative degree; with more than two, superlative.

3. Words used after a *comparative* should exclude the subject of the comparison; words used after a *superlative* should include the subject of comparison; as, "He was taller than any other man present."

× 4. Avoid the use of the "misrelated participle." Whenever a participial construction is used, the exact *noun* or *pronoun* to which the participle is attached should be *expressed*. Incorrect: "Coming down the road a little stream greeted us."

5. Use the possessive case before a participial noun; as, "I read of *Mary's* going" (not *Mary*).

6. Use the present tense to express general and universal truths; as, "The incident taught that eternal vigilance *is* the price of liberty." *Grammatical Forms and Constructions needing Caution—continued.*

7. Determine principal tenses by the exact time of the action.

× 8. Reckon the tenses of dependent clauses and infinitives according to their relation to the principal tense; as, "I *intended* to go," not, "I *intended* to have gone."

9. When several infinitives occur in sequence the word on which each depends should be made obvious; as, "He wished to take his father with him to gain entrance and find the magistrate." If the *son* wished to *take*, *gain*, and *find*, place commas after *him* and *entrance*. If the *father*, change the construction, "who would gain," etc.

10. For simple futurity use *shall* in the first person, *will* in the second and third persons; for determination, command, willingness, reverse this usage.

Grammatical ✕ 11. In a question use the form
Forms and that, according to the rule, belongs
Construc- to the answer; as, "*Shall* you go?"
tions needing "I shall go."
Caution—
continued.

✕ 12. In indirect quotations use the form that would be used in the direct; as, "He declares that he *shall* go if he is not elected." (Direct, "I *shall* go, etc.")

13. Make the same distinctions between *should* and *would* as between *shall* and *will*.

14. Avoid the use of the "cleft infinitive." The infinitive should not be divided by an adverb between the preposition *to* and the verb; incorrect, "to *so* present." Place the adverb either *before* or *after* the infinitive.

15. In conditional clauses use indicative mood when the condition is assumed as a fact or a mere uncertainty; subjunctive when it is doubtful; as, "If it *is* raining I shall go"; or, "If it *be* raining I shall go."



16. The present subjunctive is used to express a future contingency; as, "If he *be* there I will see him."

*Grammatical
Forms and
Construc-
tions needing
Caution—
continued.*

17. The past subjunctive is used (1) to express a supposition implying the contrary; as, "Even *were* I disposed it would be impossible"; (2) to express a mere supposition with indefinite time; as, "Unless I *were* ready I would refuse"; (3) to express a wish or desire; as, "I wish I *were* going."

18. Use the active voice instead of the passive, when possible; as, "I heard a song," instead of "A song was heard by me."

19. The article should not be inserted in a phrase which depends upon *kind* or *sort*; as, "This kind of boy."

20. *Who* and *whom* should be carefully distinguished in construction; as, "Whom did you refer to?"

21. Avoid the use of *and which* and *but which* when a relative construction does not precede.

Grammatical X 22. After *look, sound, taste, feel,*
Forms and *smell,* an adjective is used to de-
Construc- scribe the subject; as, "It sounds
tions needing clear" (not, *sounds clearly*).

Caution—
continued.

23. Usually, the noun is followed by the same preposition that follows its related verb; as, "confide in," "to have confidence in."

24. When *but* is used to arrest an implied inference from the preceding and turn the thought in opposite direction, be sure that such inference is natural, and that the added idea is antithetic. Incorrect: "Luther's character was emotional but exceedingly courageous." (Emotion and courage are not antithetical.)

25. A thought moving in the same direction needs often to be intensified in succeeding members, in order to secure progress and climax; as, "We admired Mary and *especially* Jean."

26. Use illative conjunctions to indicate inference, effect or consequence; use causal conjunctions to indicate reasons or explanations.

27. Subordination inside a clause already subordinate, should be made by the use of a *different* conjunction; as, "*If* the man will repent, *provided that* (not *if*) he is honest, he will be engaged."

*Grammatical
Forms and
Construc-
tions needing
Caution—
continued.*

28. The infinitive should be in the present when it expresses what is either future or contemporary at the time indicated by the principal verb, whether that be in the present or the past tense; as, "He intended *to write*"; "He appears *to have studied*."

29. Avoid, when possible, a "split construction"; as, "He had a determined resentment toward and an utter contempt for the ruling power."

1. Between a word and its modifier, do not put any expression that can usurp the modification; as, "A key found by a boy made of steel."

II. Plac-
ing of
Modifiers.

2. Place *only* immediately before its principal.

3. Place restrictive phrases where they can work in only one way; as, "*At least* John is honest," or "John is, *at least*, honest."

III. Concord.

1. Do not let intervening words disturb agreement of verb and subject.

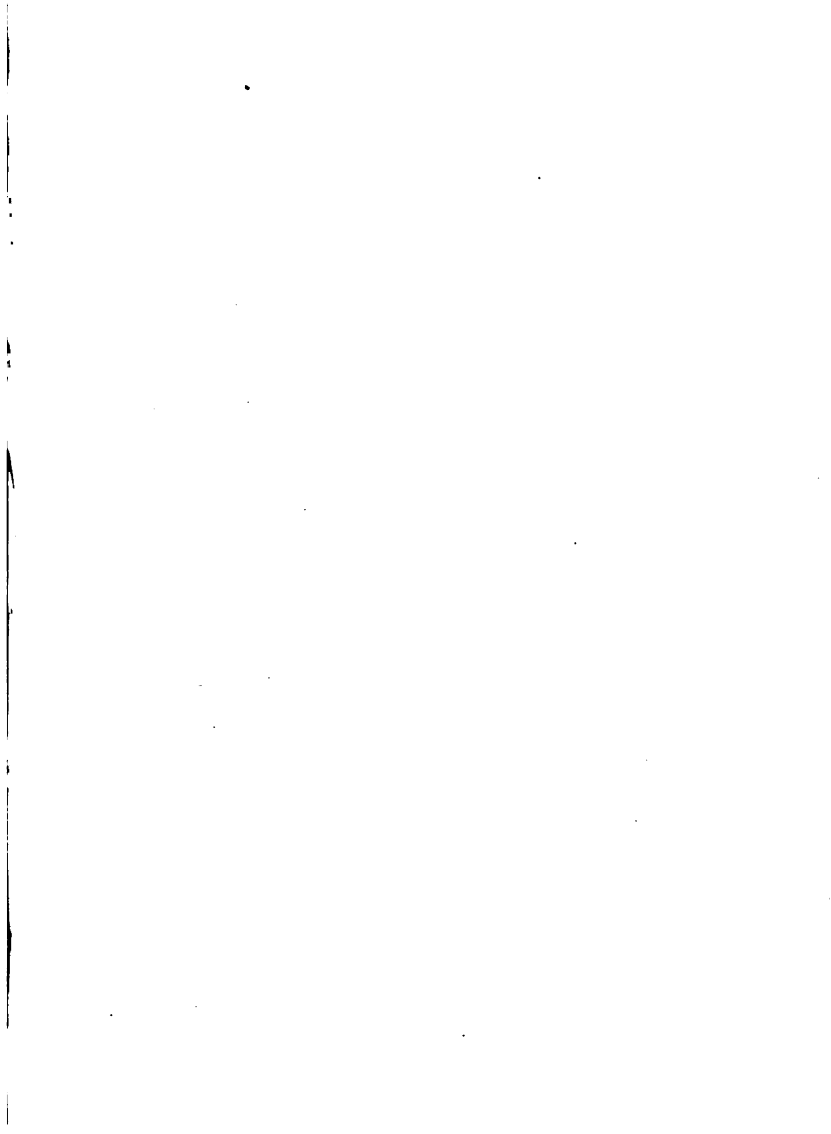
2. The verb *be*, in all its forms, takes the same case after it as before it; as, "I know *it* to be *him*"; "*It* is *I*."

3. Treat collectives by sense rather than by grammar; as, "The committee *were* of different opinions"; "The committee *was* of one mind."

4. Singular nouns, unless synonymous or so closely connected as to make up a single idea, when joined by *and* require a plural verb; as, "The evening and the morning *were* the first day"; "The ebb and flow of the tides *is* now well understood."

5. Singular nouns joined by *or* or *nor* require a singular verb.

6. When the subjects joined by *or* or *nor* are of different numbers either use, where possible, a form of the verb which is the same for either



number, or change the construction of the sentence, or make the verb agree with the nearest subject; as, "One or two were there." *Concord—continued.*

7. *Each, every, either, and neither* take a singular verb.

8. Make pronoun and antecedent agree in number and kind. Such agreement is to be determined by the logical sense.

I. Make the antecedent prominent enough to be identified readily. IV. Antecedents.

2. Make the reference definite enough to single out the exact antecedent intended.

I. When a number of persons, men and women, are spoken of distributively, the pronouns *he* and *his* are proper forms of reference—not *their*, not *his or her*; as, "Each of the students has *his* peculiar traits." V. Reference.

2. When the indefinite pronoun *one* is used, there is often ambiguity in referring to it later by *he*, *his*, etc. Repeat the *one*; as, "*One* is not sure of *one's* case."

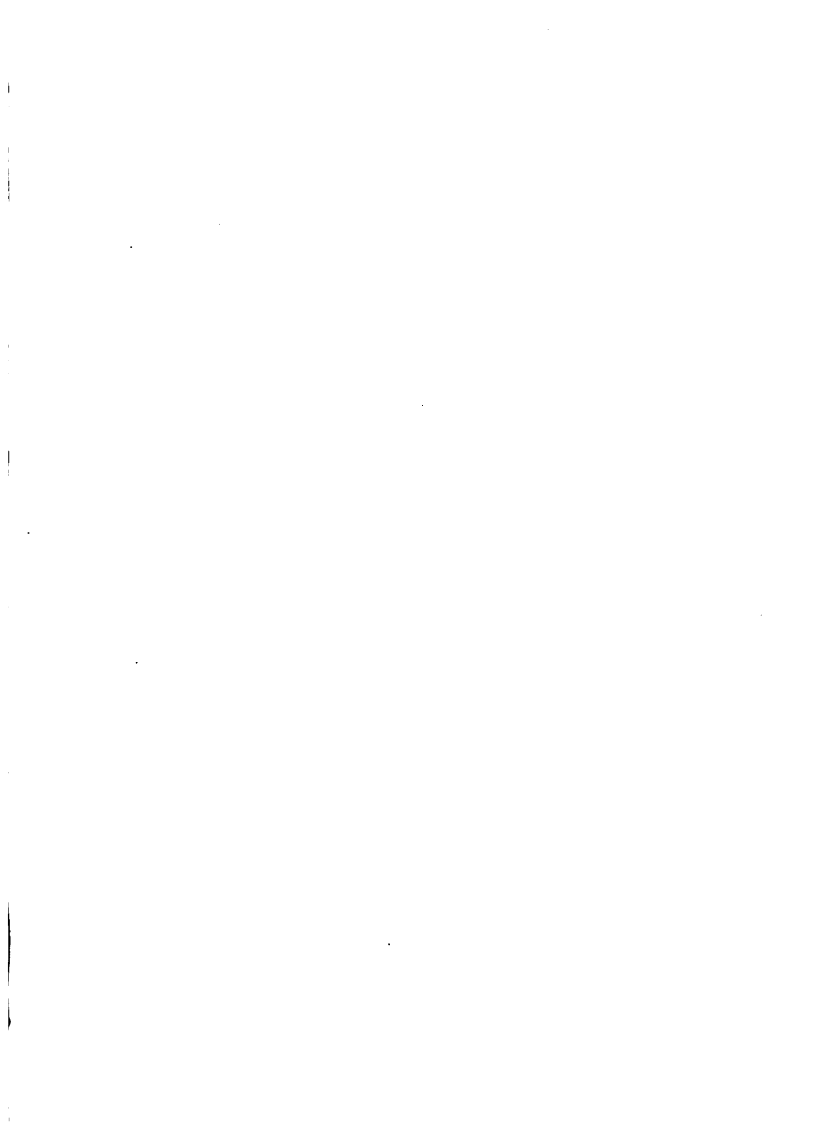
*Reference—
continued.*

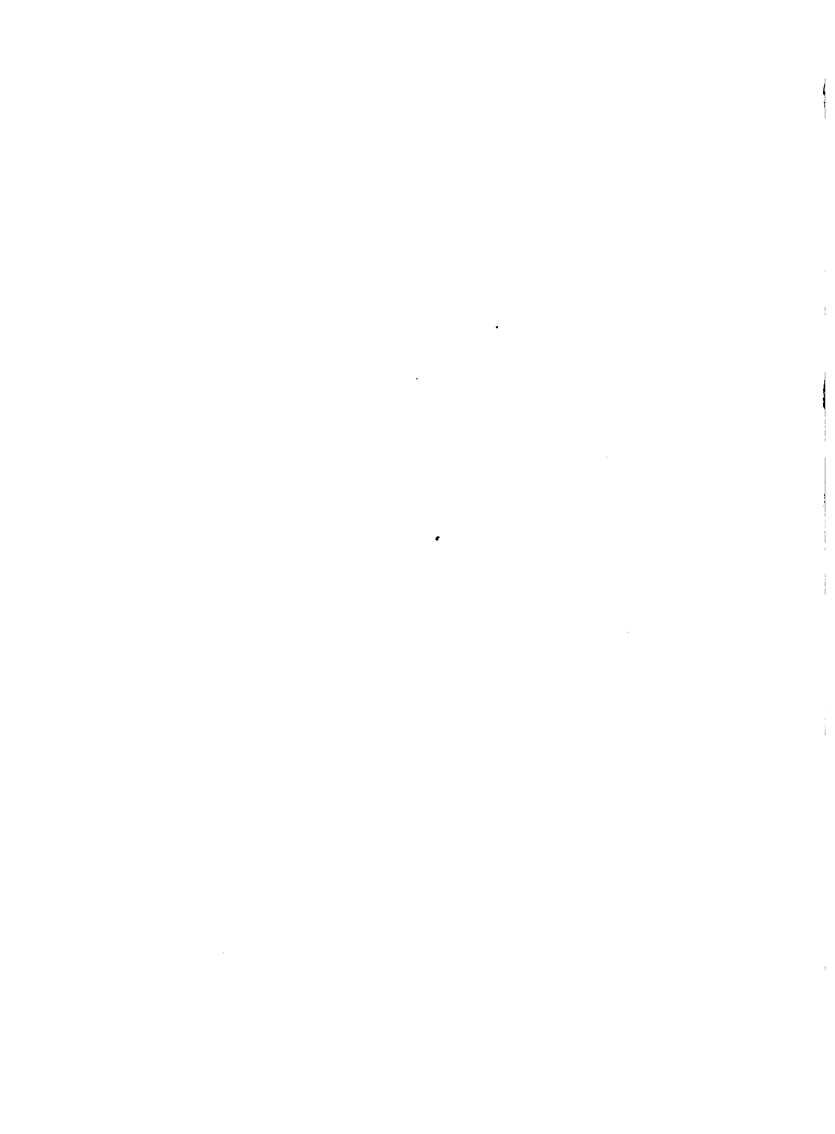
3. In many cases where reference is difficult, the antecedent needs to be repeated in some form, instead of being represented by a pronoun; as, "Jefferson, in reference to this statement of Franklin's, said that Franklin's opinion was distinctly at variance with his (*Jefferson's*) practice."

4. When the antecedent is a clause, it must generally be referred to by more than a mere pronominal word. A defining word must be added to broaden the reference; as, "When an American book is republished in England, *the fact* (better than *it*) is heralded."

5. When possible arrange sentences so that a relative pronoun can refer to the *nearest* word that can be used as an antecedent. This applies with especial force to the antecedent of the restrictive relative.

6. When proximity is not possible, give prominence to the antecedent by its position; that is, put the antecedent in a principal grammatical function, usually as subject, or





it may be, as object of a verb or a *Reference—*
preposition. The antecedent may *continued.*
not be in the possessive case, nor
may it be left to implication.

7. "Never put an *it* upon paper without thinking well of what you are about. When I see many *its* in a page I always tremble for the writer."—Cobbett.

8. It is not enough that pronouns have their antecedents in the writer's mind, or in the sense of the previous clause; they should always be referable to grammatical words.

1. Co-ordinate conjunctions join verbs in the same moods and tenses. VI. Correlation.

2. The words *not only* and *but*, or *but also*, when correlative, should be followed by the same part of speech; as, "He gave me not only *advice* but also *help*."

3. The correlatives *so*, *as*, are used with the negative *not*; as, "It is not *so* cold *as* yesterday."

Correlation
—continued.

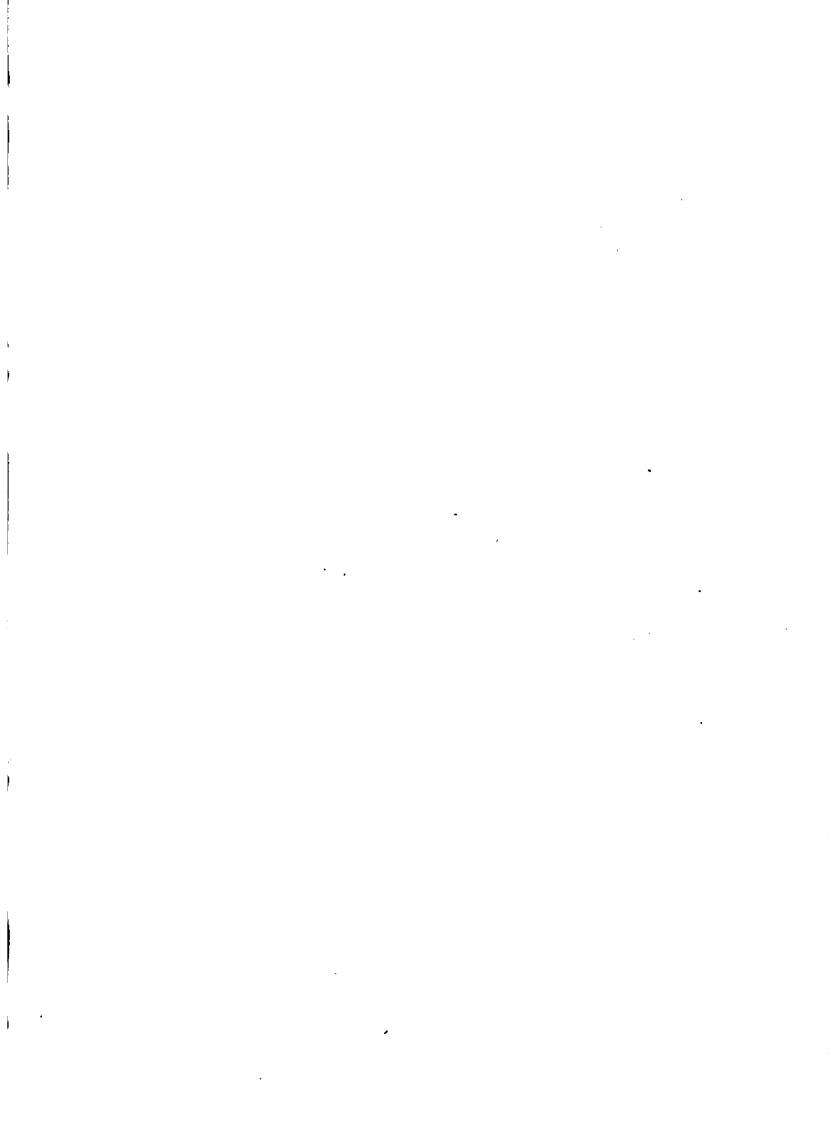
4. When making comparisons, verbs or prepositions should be repeated after *than* or *as*, when necessary to make the grammatical relation of the later member clear; as, "Pleasure and excitement had more attraction for him than *for* his friend."

5. In comparing complex objects take care that the points compared are really comparable. The following is incorrect: "No author could more faithfully represent a character *than* this portrait of Count Cenci by Shelley." If we should say "than Shelley has portrayed the character of Count Cenci," the comparison would be between like objects.

6. Study correct usage in choosing particles of correlation. The following are some of the most commonly misused particles, with their corrections. Some expressions not strictly correlative are included:

Write different *from*, not different *to*.

Write hardly *when*, not hardly *than*.



Write seldom *or never*, not seldom *or ever*. *Correlation*
—continued.

Write such *as*, not such *which*.

Write neither *nor*, not neither *or*.

➤ Write the same *that* (objective), not the same *as*.

➤ Write I do not know *that*, not I do not know *as*.

7. Do not neglect to correlate clauses when the reader may in any way be helped by it. The particles *either*, *neither*, *on the one hand*, etc., serve to prepare for a coming alternative, *or*, *nor*, etc., and help the reader to anticipate; as, "*Either you must take this course or else your cause is endangered.*" The particles *indeed*, *to be sure*, etc., used, by way of concession, serve to prepare for a coming adversative *but*, *still*, or *yet*; as, "*To be sure he agrees, yet he hesitates to act.*"

1. Let a sentence contain the development of only one idea. VII. Unity.

2. Avoid a loose arrangement of relative clauses.

*Unity—
continued.*

3. Do not crowd into the same sentence ideas that have no close connection.

4. Do not crowd into a sentence details that belong elsewhere.

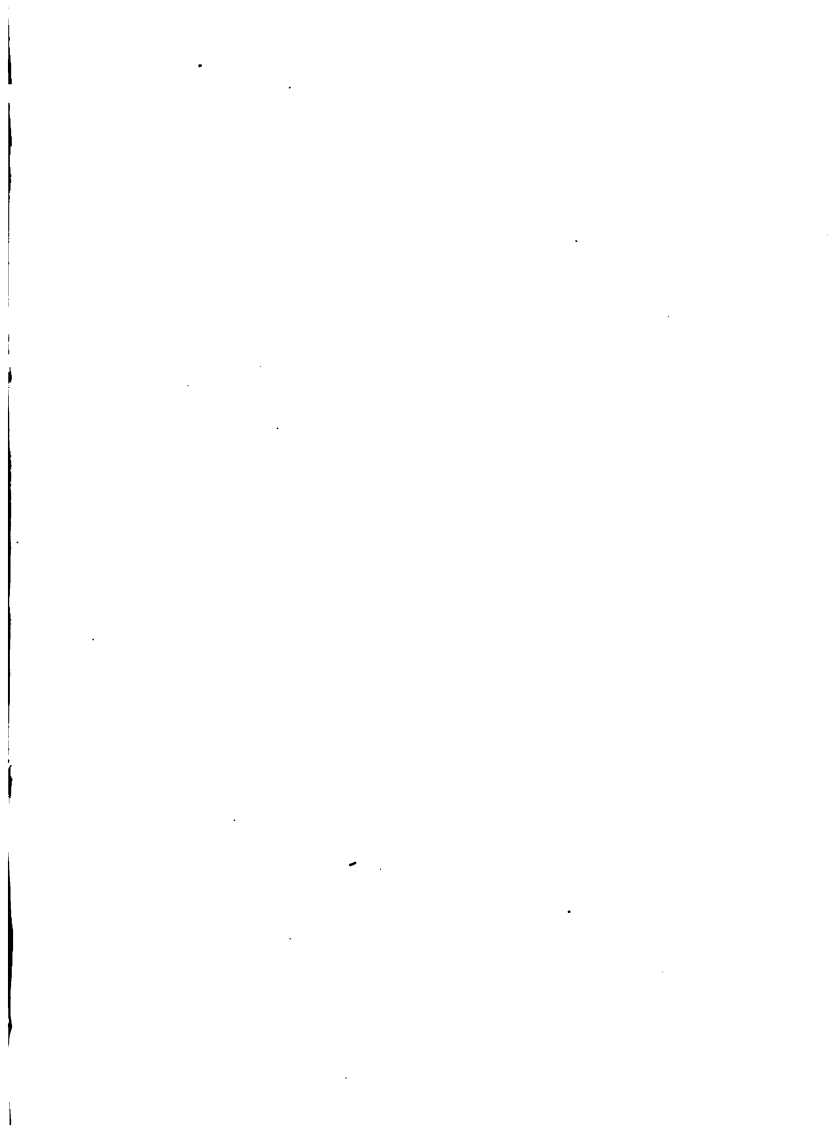
5. Avoid changing the subject in a sentence.

6. Test sentences for unity by putting them into periodic form.

7. The expression of a single sentence, with due observance of the legitimate dependencies of clause and clause, may be taken as the pattern of paragraph structure; conversely, the total effect of a paragraph should be reducible to a single sentence.

8. To secure unity in a paragraph, make the paragraph concern itself with one particular matter, and with that alone.

9. Usually, any sentence to be worthy of a place in a paragraph, should contribute directly to explain, or particularize, or prove, or apply, the one thought of the topic.



1. End or begin with words that deserve distinction. VIII. Emphasis.

2. To add emphasis to a principal element, invert its sentence order.

3. To add emphasis to a modifier, place it after its principal.

4. To add emphasis to a conditional clause, place it last.

5. To push expectation toward the end, put preliminaries first.

6. Make successive terms advance from weaker to stronger.

7. Emphasis may be secured by use of the balanced sentence.

8. The secret of emphasis or force in the structure of sentence, paragraph, or whole composition, is the recognition of the relative importance of things, and the securing of position, bulk, and stress, to accord with rank in importance.

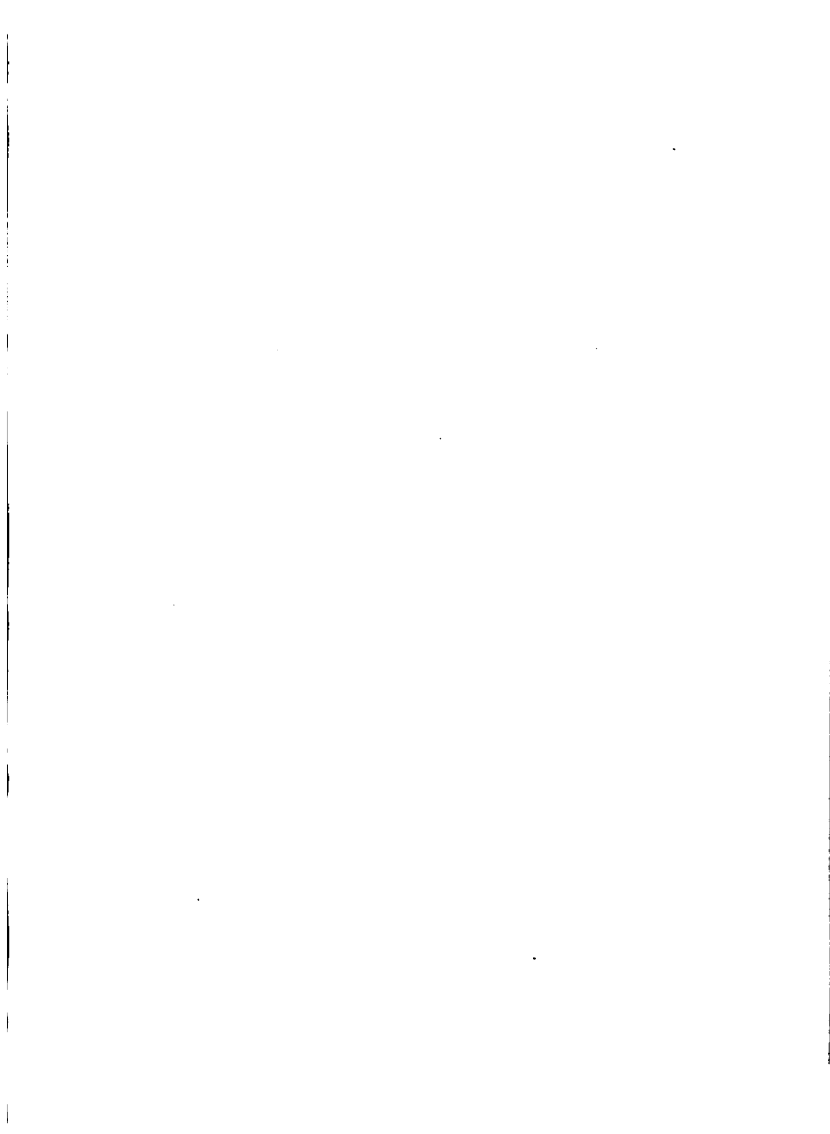
*Emphasis—
continued.*

9. Begin, and especially end, paragraphs with important thoughts. So arrange the sentences that what is important in thought, shall be prominent to the eye and ear.

10. Place relatively unimportant though necessary thoughts in the interior of the paragraph, with little bulk or distinction of expression.

11. Words and phrases that imply more than they say, or *connoting* expressions, are especially forcible. Vernacular words connote vigor and simplicity; for force prefer specific words instead of general; short words instead of long; Saxon derivatives instead of Latin or Greek; idioms instead of bookish words. Figures that connote some implication, unexpected or enriching, are of peculiar force.

12. Cut out all unnecessary words so that the strong elements, the vital words, may stand forth.



1. Coherence depends first upon the development of the logical habit of noting the relations of ideas, and of estimating closely the *kind*, the *degree*, the *shading* of such relations; secondly, upon the fine and accurate use of the symbolic words (pronouns, articles, prepositions, conjunctions) that express such relations.

IX. Coherence.

2. The life and progress of a sentence may reside in its prepositions; as, "A government *of* the people, *by* the people, and *for* the people, shall not perish from the earth."

3. The following lists of conjunctions suggest kind, degree, and shading of relations:

(1) Additive and Cumulative.—And, again, likewise, furthermore, add to this, etc.

(2) Adversative.—But, still, yet, however, for all that, etc.

(3) Illative.—Therefore, hence, thus, so, accordingly, etc.

(4) Causal.—For, because, owing to, arising from, etc.

*Coherence—
continued.*

(5) Conditional and Defining.—
If, though, provided, unless, when,
while, etc.

(6) Sequential.—That, so that,
as much as, etc.

4. Whenever a word or a phrase
depends upon another word or
phrase, make the kind and degree
of relation between them evident.

5. Every relative pronoun should
be so placed that its antecedent
cannot be mistaken.

6. Make clear the relation of
every participle by expressing the
noun or pronoun to which it relates.

7. Associate closely in expression
words or clauses that are associ-
ated closely in thought.

8. Make the similarity in rela-
tion of ideas evident by uniformity
in construction; as, "Then came a
fit of despondency, almost of des-
pair"; "I take four writers, each
of whom, despite his individuality,

is typical of his own century: Sir Walter Raleigh of the sixteenth,—the age of Elizabeth; Sir Thomas Browne of the seventeenth,—the age of the Stuarts; Henry Fielding of the eighteenth,—the age of the Georges; Lord Macaulay of the nineteenth,—the age of Victoria.”

*Coherence—
continued.*

9. A needless shift of subject, or voice, is, according to the principle of parallel construction, very damaging to cohesion; as, “I started up and a scream was heard.” What is meant?

10. Do not separate adverbs from the words they modify.

11. If possible, place the adverb *only* immediately before the word or construction to which it belongs.

12. An adjective phrase introduced by the preposition *of*, being the adjunct of a noun, naturally craves the place just after its noun, and in a series of phrases takes precedence of phrases adverbial in office. Incorrect: “The preservation in a race or nation by tradition of historical characters is a means of promoting patriotism.”

*Coherence—
continued.*

13. To secure coherence in a paragraph, each sentence must have a traceable relation, a felt reference to the preceding sentence; must contribute its own thought to the purpose of the paragraph and, at the same time, must prepare for what follows. In like manner each paragraph in a whole composition must secure coherence.

14. Express scrupulously, when necessary, the words and phrases of relation which define the turning points of thought, and make clear and coherent the reference.

15. Explicit reference is secured by the free use of connectives, conjunctive and demonstrative; as, "What America is to England, *that* the Western States are to the Atlantic States."

16. Implicit reference, that is, an implied connection without expressed symbols of relation, is sometimes secured by means of the natural closeness of the thought and the skillful management of the structure; as, "From labor cometh strength; (*and*) from strength, victory."

X.

FORM.

I. General.

1. Have good material: good quality of paper, black ink, and good pen, neither "stub" nor too sharp.

2. All writing should be in clear, legible hand with no flourishes. Avoid these few chief faults:

(1) Extending loop-letters until they tangle with the loops of the line above or the line below.

(2) Making the letters *t* and *d* with loops.

(3) Leaving too little space between words.

(4) Leaving space between letters of the same word.

(5) Failing to leave a larger space than usual after a semicolon, and between sentences.

(6) Neglecting to dot *i*'s and cross *t*'s properly.

(7) Neglecting to close *o*'s, *a*'s and *d*'s and to discriminate between *u* and *n*.

3. Show care and accuracy in spelling and punctuation.

4. Be exact in making the different points of punctuation.

5. Write on but one side of the paper.
6. Number all pages in the upper right-hand corner.
7. All paragraphs should be indented about one inch from the margin.
8. After each sentence a space of about an inch should be left before the beginning of the next sentence.
9. When special attention is invited to any word or expression inclose it in single quote-marks ; as, " 'Doth' is an archaism."
10. Foreign words, and, rarely, words of special emphasis, are italicised. Underscore for italics.
11. Make erasures by drawing a single horizontal line through the expression, or, what is better, by removing with a knife or eraser.
12. Insertions, when unavoidable, should be made above the line, with a caret (^) to indicate the place.

13. Write name, class, division, subject, pages (of text), and date, on upper right-hand corner of exercises.

14. Write subject, name, class, division, and date, on outside cover of essays.

2. Outlines.

1. Have points grouped under the main heads: *Introduction*, *Discussion* and *Conclusion*; if the form of discourse be argumentation, include *Proposition* under the main heads.

2. Carefully arrange points according to their rank. Place points of equal importance after like symbols, the symbols being set in vertical rows. Indent all sub-points about one inch from their principals. Do not put symbols of different kinds on the same vertical.

Note: In an ordinary essay the most common and lucid notation, perhaps, is to put the main divisions in capital letters (A, B, C); the sub-divisions in arabic numerals (1, 2, 3); and the sub-subdivisions in small letters (a, b, c).

3. Select points with regard to *distinction*, *sequence*, and *climax*. That is, let each point, main and subordinate, have a significance of its own; as far as possible, let each point, and each group of points, grow naturally out of what precedes, and lead to what follows; let the several groups gather momentum as they advance, and reach a culmination of interest.

4. State all thoughts in plain language and in complete form. As a rule state all points of the outline in sentential form.

5. Cite authorities and explicit references at foot of pages.

6. Give a bibliography of sources at the close.

7. Punctuate all expressions in the outline.

3. Theses and Senior Parts.

1. Type-written copies are preferred. An outline or table of contents is desirable. Explicit references and authorities should be given in foot notes. A bibliography of sources should be prefixed or given at close. All the work should be done with the utmost accuracy of arrangement and form.

4. Note-Books.

1. Have good material: good quality of paper, black ink, and good pen, or *pointed* pencil and good eraser.

2. Have a regular system of grouping, tabulating, and indexing points.

3. A system of recognizable abbreviations is desirable.

4. Take legible notes that can be read several weeks after dictation.

5. Leave margin or space for conspicuous placing of headings.

6. Group notes under main heads, clearly discriminating between logical definitions and mere illustrations.

7. Whenever possible, make an orderly tabulation of details under main heads.

8. Aim to get the *substance of general statements* in your own words, rather than to note a part of each sentence.

9. Try to get the *exact words* of significant phrases or quotations.

10. Keep a brief table of contents referring to pages of your note-book.

11. All notes should be written in good English.

12. (Authority for this valuable direction: Professor Schafer, of the University of Oregon.)

Any report should include careful citation of authorities and careful description of notes taken.

Notes:

(1) Write at the top of the group of notes the name of the author read, title of the work, volume and pages containing the matter used in the report; as, "Fiske, The Discovery of America, Vol. II. pp. 141—143."

(2) Every note should be described so that on referring to it at any time the writer may know its exact character and its relation to the source whence it comes. First, if a quotation, that fact should always be indicated by quote-marks; secondly, if a paraphrase, some symbol (for instance, =) should be used to show it; thirdly, if merely the thought of the author has been taken, while the language is absolutely original, the absence of quote-marks and paraphrase-symbols will indicate as unnecessary any formal description.

(3) A stray note lacking these credentials of character, 'source' and 'description,' is without value for any scholarly purpose.

XI.

LETTER WRITING.

I. General Directions.

1. The heading should contain the writer's address in full and the date. Thus,

587 Morrison St.,
Portland, Oregon,
Dec. 9, 1903.

Hobart College,
Geneva, N. Y.,
Oct. 3, 1903.

2. The salutation should indicate the relation between the writer and the recipient. Thus,

Dear Madam, Dear Sir, My dear Madam, My dear Sir, Dear Sirs, Gentlemen, are appropriate salutations in business letters.

Notes :

(1) 'Gentlemen' is the proper salutation in addressing a firm or company.

(2) 'My dear Sir' is more formal than 'Dear Sir.'

(3) 'Madam' may refer to a single or a married lady.

(4) 'Dear Mr. Brown,' 'My dear Mrs. Deane,' are used in friendly letters, or in business letters addressed to a person whom one knows well.

(5) 'Dear James,' 'Dear Uncle,' 'My dear George,' 'Dear Cousin Grace,' 'My dear friend' (or Friend), are forms for familiar letters.

(6) The salutation should be followed by a colon, or by a colon and a dash.

3. The body of the letter should be legibly and clearly written, in paragraphs, each of which should cover a single point.

4. The letter should close with a courteous and appropriate phrase. Thus, in business letters:

Yours truly, Yours sincerely, Very truly yours, Respectfully yours; in familiar or friendly letters:

Faithfully yours, Your loving son, Yours cordially, Yours, with love.

Notes :

(1) 'Yours truly' is more formal than 'Yours sincerely.'

(2) 'Respectfully yours' should never be used unless special respect is intended. It is proper in writing to a high official or to a person much older than one's self.

5. Except in very familiar letters the writer should sign his name in the form he habitually uses in signing a document.

Notes :

(1) If the writer is a lady she should indicate whether she is to be addressed as *Miss* or *Mrs.* This may be done by prefixing the title (in *parenthesis*) to the signature: '(Miss) Edith Mount.' Or the proper form may be written below the signature and at the left of the page. A lady should not be addressed by her husband's title. Incorrect: 'Mrs. Senator Wise', 'Mrs. Judge Ross.'

(2) Be sure that your final sentence when it is united with the subscription is grammatical. The following is ungrammatical:

"Hoping to see you soon, believe me,
Yours sincerely."

You will be right as to grammar if you substitute 'I am,' for 'believe me.'

6. The name and address of the person for whom a letter is intended are usually placed either above the salutation or below the signature and at the left of the page. In familiar letters the latter arrangement is usual; in business letters, the former.

2. Letter Forms.

1. *Friendly Letter.*

Portland, Oregon,
426 Jefferson Street,
May 16, 1903.

My dear Martha:

Please come next Saturday and spend
a week with me.

Yours as ever,
Mary Harlowe Brown.

Miss Martha Drew,
Salem, Oregon.

2. *Business Letter.*

San Francisco, Cal.
374 Market Street,
Sept. 23, 1903.

Houghton, Mifflin & Co.,
4 Park Street, Boston, Mass.

Dear Sirs:—

Please send by mail one copy of
Lowell's Complete Poems. Enclosed find postal
order for the price as catalogued.

Very truly,
George H. Marsh.

3. *Superscription.*

In superscription or direction, which is written on the envelope, never deviate from the approved manner of arrangement. Thus,

Mr. John Applegate
43 State Street
Salem
Oregon.

Note: Commas are not needed at the ends of lines in the superscription. An abbreviation, however, should of course be followed by a period; as, *St.* for *Street*. Place stamp always in upper right hand corner.

4. *Invitations (Informal and Formal).*

1. Invitations and replies are either formal or informal. The reply should accord in style with the invitation.

2. An informal invitation or reply is written like any other familiar letter. Sometimes the heading is omitted altogether and the date and place put at the close.

3. Formal notes should be written on unruled paper having no printed heading. They should

be written in third person throughout with no abbreviations. The date of entertainment, hour, place, function, should be written in full. The address and date (written out) should be placed at the lower left hand of the page.

4. A reply, whether formal or informal, should always repeat the date and hour mentioned in the invitation, to prevent mistake.

5. *Note of Invitation.*

Mrs. John Bates Wesley requests the pleasure of Mr. Cob Web's company Friday evening, December the tenth, from eight to eleven.

23 Carleton Street.
December fifth.

6. *Note of Acceptance.*

Mr. Cob Web accepts with pleasure Mrs. John Bates Wesley's kind invitation for Friday evening, December the tenth, from eight to eleven.

14 Bond Street,
December fifth.

7. Other correct forms:

Mrs. Henry Clay Barr

Luncheon

Tuesday, May the tenth, from two until

four o'clock

420 Bond Street

Miss Dorothy Wren

At Home

Saturday afternoon, June the fourth

356 Mill Street

Garden Party.

8. Form for an introduction that may be written on the back of a visiting card:

Introducing

Miss Ruth Graham Mills
of Portland, Oregon

to

Mrs. George Marshall
84 Beacon Street, Boston

XII.

COPY FOR THE PRINTER.

I. Form.

1. Use paper from eight to ten inches long and from five to six inches wide, and write across the long side.

2. Leave a margin of half an inch at both top and bottom of each page. Side margins are often useful to the editor. If you do not write your own headlines leave space for them at the top of the first sheet.

3. Put your name on everything you write at the top of the first sheet.

4. Never write on both sides of the paper.

5. Write with a pen when possible, and use good black ink. Never use a pencil with hard lead. A pencil that makes a dim mark, pale ink, and a very fine pen are poor tools. Throw them away.

6. Study the columns of the paper for which you write. Note the system by which the styles of type are used; the position of dates; the way letters to the editor are addressed; the use of "headlines," "sub-heads," and "cross lines"; the style of capitalization and punctuation; the use of abbreviations in writing words; the method of writing numbers, that is, what numbers are written in figures and what in letters; and the forms used for tables, summaries, market reports, shipping news and other matter.

7. Study several of the great newspapers of the country, *The New York Evening Post*, *The New York Times*, *the Philadelphia Ledger*, etc., and our own *Oregonian* for information as to subject matter, method of statement, and form used for the different pages.

8. Number each page at the top either in the middle or at the right-hand corner. Draw a quarter-circle or two straight lines under the number. If new pages are inserted in the middle of an

article, say after page 9, number them "9a, 9b," etc. If pages are taken out, say from 8 to 12, inclusive, number the seventh page "7—12" or the thirteenth page "8—13." It is a common practice to choose arbitrarily some letter and put it after every page-number in any one article, as "1x, 2x," etc. Thus, confusion will be avoided if the pages should happen to get mixed with those of another article numbered "1z, 2z," etc.

9. Write legibly, so that editor, compositor and proof-reader will have no trouble, and in order to get your article printed as you intended it. Be especially careful with foreign and other unusual words. The capitals I and J are often confounded; so are the small letters *u*, *n*, *r*, *v*, *w*, *o*, *a*.

10. Be particular to write the names of persons and places plainly, and, above all, spell them correctly. It is important to write the names of individuals and firms as they write them. Avoid dividing names at the end of lines.

11. Begin every sentence with a capital letter. If it is not clear that the letter as written is a capital draw three lines under it. Encircle every period that ends a sentence. Some writers prefer to use the mark (X) for a period. Leave a space of about an inch between sentences in the same paragraph. Clearly distinguish colons from semicolons and commas from periods.

12. Avoid division of words at end of lines. Never divide a word at the end of a page.

13. Indent paragraphs an inch from the margin. Put the paragraph mark (§) before any word not so indented if it introduces a paragraph. In editing your own or another's copy you can make a paragraph where you choose by inserting the mark.

14. If you have made a break in your discourse, and afterward decide not to have a paragraph, connect the last word before the break, and the first word after the break, by a curved line.

15. Avoid ending a paragraph with the first or second line on a page. Better compress the writing at the bottom of one page than carry a few words over to the next.

16. Avoid having the last word on a page end a sentence but not a paragraph. Better carry it over to the next page.

2. Abbreviations.

17. To save time "and" may be written & with a semicircle after and half enclosing it. In general, curves or full circles around abbreviations indicate that they are to be spelled out; e. g., *Gen.* encircled will be printed *General*; *9*, *nine*.

Vice versa, a circle around a word means that it is to be abbreviated; *Oregon* encircled will be printed *Or.*; *nine*, *9*. Abbreviating in copy can of course be carried too far, but it is safe to abbreviate most titles, the names of days and months, and to use contractions easily understood, like "Dem.," "Rep.," with curves above and below the last letter, or circles around the abbreviation. However, unless under pressure of time, it is always wise to hand in copy exactly as it is to be printed.

18. Never begin a sentence with figures. Write "The sum of \$25,000," etc.

19. Never write "this p. m." Say afternoon or evening.

20. Spell out numbers under 11; in editorial under 101.

21. Do not abbreviate given names.

22. Do not use "Reverend" or "Honorable" or the abbreviations "Rev." or "Hon." without the man's initials or given name or the insertion of "Mr." Write "Rev. Mr. Brown" or "Reverend John Brown." Many newspapers prefer the article before the title: "The Rev. D. L. Ray," "The Hon. James Holmes." Never write "Rev. Brown" or "Hon. Holmes." "Mr.," "Mrs." and "Dr." are used alone with the surname, though it is

better form to write out "*Doctor*" whenever the initials are omitted; as, "Doctor Smith," "Dr. John Smith."

➤ 23. Use figures for numbers of houses, words for streets. "32 East Twelfth Street."

24. In dates, abbreviate names of month, and give the day and year in figures. "Jan. 20, 1903."

25. Per cents should be set in figures, and also sums of money.

26. In abbreviating scriptural references, write "I Chron. v:2-6"; "Matt. xxvii:3-10."

27. Some abbreviations for print:

Ala.	Ia.	Nev.	R. I.
Alaska	I. T.	N. C.	S. C.
Ariz.	Kan.	N. D.	S. D.
Ark.	Ky.	N. H.	Tenn.
Cal.	La.	N. J.	T. H.
Colo.	Md.	N. M.	Tex.
Conn.	Me.	N. Y.	Utah
Del.	Mass.	Okla.	Va.
Fla.	Mich.	O.	Vt.
Ga.	Minn.	Or.	Wash.
Idaho	Mo.	Pa.	W. Va.
Ill.	Mont.	P. I.	Wis.
Ind.	Neb.	P. R.	Wyo.

Spell out when only the county is given; as, "Lane County, Oregon."

"Oregon" is a short and beautiful word. Why abbreviate it ever?

3. Miscellaneous.

28. In canceling draw a horizontal line through the words to be omitted. Be careful to show clearly where the cancellation begins and ends. If the cancellation comes in the middle of a paragraph, connect the last word before and the first word after with a curved line. If you regret a cancellation before the sheet leaves your hands and have not time to rewrite the passage put on the margin the word *stet* (Latin for "let it stand"). If only a few words have been canceled, in addition to the marginal *stet* make a dotted line under the cancelled words.

29. One line under words means that they are to be printed in *italics*; two lines, SMALL CAPS; three lines, FULL CAPS.

30. If you desire to add more than a few words to copy, it is better to cut the sheet and paste in the new lines than to interline or write the additions on the margin. When a leaf has been lengthened by pasting, fold the lower edge forward upon the writing; if it is folded backward it may escape notice.

31. When writing in dialect, or quoting a sentence with misspelled words which you want printed as written, write "Follow copy" on the margin.

32. A proof of any cut to be used in illustration should be pasted in the proper place in copy. If the proof does not accompany copy, leave a space in copy and write in it "Here cut," with the title of the illustration. If the cut has not been made send the drawing on a separate sheet and indicate in copy where it is to go. Drawings or unmounted prints should always be sent flat. Never fold them. It is wise to send them between pieces of cardboard.

33. Keep different articles separate; that is, page and fold them separately. Do not write consecutively paragraphs destined for different departments of the paper.

34. Below the end of every article write the word "Rule." If the last sheet handed in does not end the article, write at the foot, "More to come."

35. Date everything sent by mail, messenger or telegraph. When a date heads the article itself, use tenses, "to-day," "yesterday," etc., in reference to that date. When the article has not its own date, use all time-expressions in reference to the date on which the matter is to be printed.

36. Newspaper custom varies as to the use and form of date-lines. If you can not find out the practice of the paper for which you are writing it will be safe to follow this system: Use a date-line for matter from any other place than

that in which the paper is printed, even if it be only a suburb, provided the matter is of more than local interest; insert the name of the state if it be other than the state in which the paper is printed.

37. Everything in the nature of news should be sent in at the earliest moment possible. Nowhere else is time so precious as in the newspaper office.

38. Never act on the principle that as some one else is to edit your article you need not take the trouble to be absolutely accurate. After the matter appears in the newspaper, read it over to see what changes have been made, so that you can avoid repeating any errors.

39. Address articles intended for publication to the "Managing Editor." If the matter is intended for use on any special day, or in any special department, always make a note of it on the envelope.

40. The lines in most newspapers average between seven and eight words. The news columns of most newspapers are set in nonpareil, and there are twelve nonpareil lines to the inch. The number of words in a news column ranges from 1600 to 2400. Editorial matter, being set in larger type and leaded, will range between 1000 and 1500 words to the column.

41. All correspondents should sign their full names to despatches, items and articles of whatsoever kind, not their initials or surnames.

42. Never roll manuscript. Send folded or flat.

4. Phraseology.

43. The best foundation for success in writing is mastery of standard forms of expression, large vocabulary, mastery of subject, and the ability to write easily and naturally, as one would talk. To write and re-write simple narrations is excellent practice.

44. Simplicity, clearness, and brevity are essentials. Florid writing, peculiarities and eccentricities of expression are, excepting on rare occasions, wearisome. Condense whenever possible. When one idea has been definitely and tersely expressed go on to the next. Make every word count. "A good writer is known by what he omits."

45. As a rule, Anglo-Saxon words are more simple and direct than words of classic origin. "Trustworthy men will begin work on the station" is better than "Reliable men intend to commence operations for the erection of a depot."

46. The careless use of personal pronouns results in vagueness. Never write a personal pronoun without careful decision as to its antecedent. Better repeat the name than use a pro-

noun without clear reference. The use of direct quotation rather than indirect often settles the difficulty. "He said to his brother that he thought he ought to go." Better to write "He said to his brother, 'You ought to go.'"

47. Introductions, when necessary, should be brief. Make the first sentence give the gist of your story. "Ex-Governor Black died in London today of pneumonia, after an illness of four days." Then go on with the details.

48. Suggestions for gaining brevity:

(1) Depend more on the noun and verb than on qualifiers; that is, cut out or cut down adjective and adverbial words, phrases, and clauses whenever possible. "He was a man" is more vigorous than "He was a noble, honorable, conscientious man." The wordy writer expands "Eternal vigilance is the price of liberty" into "Eternal vigilance, a vigilance that is always on the alert, is the universal and inevitable price of liberty, whether of conscience, thought, or action."

(2) Use concrete terms instead of abstract; particular instead of general; connoting expressions instead of denoting, that is, expressions that suggest more than they say by alluding to familiar facts of experience or history. "He has the faith of Columbus" may mean more than a sentence containing twice as many words: "He

holds on in spite of the doubts of those around him."

(3) Make sentences short, compact, and rich. A good test of the usefulness of words in a sentence is to put the two most important thoughts at the beginning and the end, and all other parts as near to their governing words as possible. This process will loosen useless words so that they will fall out of the way and thus strengthen the sentence. An example will illustrate: "Always put words that are significant at the close of sentences." This expression is weak because the two most important thoughts which have to do with *position* and *significance* are in subordinate places. Throw them into the best places in a sentence, the beginning, and the end. "Significant words belong at the end," or "End with words that deserve distinction."

49. For correct forms study a few issues of the best magazines, such as, *The Atlantic Monthly*, *The Century*, *Harper's*, *The Outlook* or *Scribners*.

50. What the compositor desires in every manuscript is distinctness of phrase, and a systematic use of points and capitals. When possible, manuscript should be type-written before it is sent to the printer.

XIII.

STYLE.

1. *Vocabulary.*

1. Endeavor to enlarge your vocabulary to at least three thousand words, so as to have some richness of diction.

2. *Good Usage.*

1. Get knowledge of the principles of good usage as codified in standard dictionaries, grammars, and rhetorics, and as exemplified by reputable writers and speakers, so as to be able to recognize and to write good prose.

2. Good prose depends upon choice, arrangement and connection of words.

3. Words are well chosen when they are authorized by *present*, *national* and *reputable* use.

4. A word very old or comparatively new, or a word derived from any source, if generally understood in our own time, is in *present* use.

5. A word understood, and understood in the same sense, in every part of the same country, and among all classes of equal intelligence, is in *national* use.



6. A word which is used by speakers and writers of established reputation is in *reputable* use.

Note: Violations of the rules for good usage in the choice of words, are called barbarisms and improprieties.

(1) A barbarism is a word unauthorized by either present, reputable, or national usage. It may be an *obsolete* word, a word too *new* to have a recognized place, a *foreign* word, a *slang* word, or a *misspelled* word.

(2) An impropriety is an authorized word used in an improper place; as, "The gas was *sightless*." (Used for *invisible*.)

7. Words are well arranged and well connected when they follow the laws of grammatical and rhetorical usage.

Note: Violations of grammatical laws are called solecisms.

(1) A solecism is a faulty construction.

Note: Violations of rhetorical laws may be called "irregularities."

(1) An "irregularity" is a departure from the natural order of English words, not justifiable by the need of emphasis, flexibility, adjustment, or some other definite result.

8. Professor A. S. Hill classifies three of these errors as follows: There are three offenses against the usage of the English language:

(1) *Barbarisms*, words not English.

(2) *Solecisms*, constructions not English.

(3) *Improprieties*, words or phrases used in a sense not English.

To these may be added a fourth offense:

(4) *Irregularities*, words or phrases used in an arrangement not English.

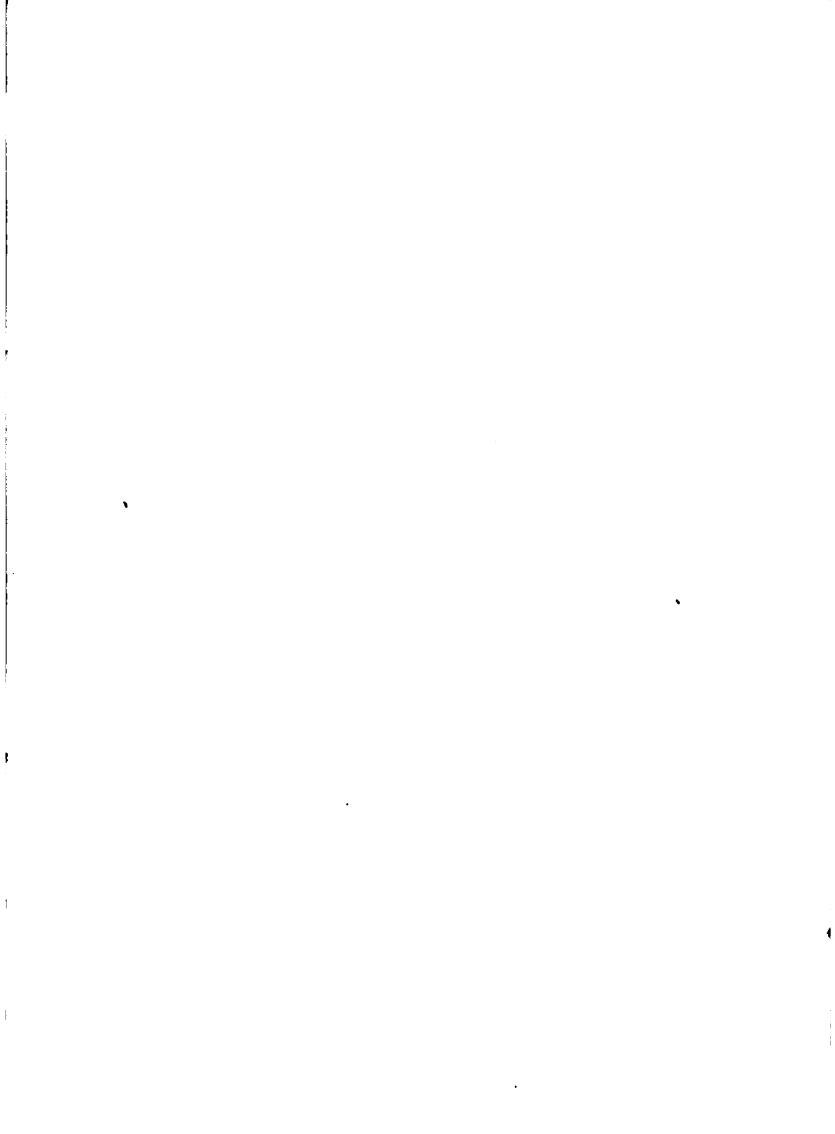
9. The writer who possesses good English style chooses words both for what they say (denote) and for what they imply or involve (connote), that is, both for literal and figurative expression. He arranges and connects words into phrases, sentences, and paragraphs, so as to make his language convey his thought, above all, with clearness; and then also, with force and beauty.

Notes:

(1) Clearness in style demands words that fit the thought, and that can be understood by those to whom they are addressed.

(2) Force in style grows out of strength of character, conviction, and earnestness, coupled with something to say.

(3) Beauty in style depends upon familiarity with the beautiful in literature and in the world around us.



RECOMMENDATIONS.

It is recommended that each student set apart thirty minutes a day for the careful reading of classic English literature; that he own and use throughout his course, a *dictionary*, a *book of synonyms*, a *grammar*, and a *rhetoric*. Campbell's "Handbook of Synonyms and Prepositions" will be found very useful. Among standard grammars those of Professors West, and Whitney, and among standard rhetorics those of Professors Genung, Carpenter, Wendell, Newcomer, and A. S. Hill are valuable, as well as all other texts mentioned in the preface. Finally, anything like mastery in English composition can be achieved only through constant writing and testing of one's own powers by the standards of the masters in English prose.

Literature is an outgrowth of national progress. Activity, accomplishment, the experiences of life, seek for expression in poem, history, philosophy and story. Knowledge of human nature, meditation upon the significance of events, and every means that makes for accuracy and fitness in the use of language, contribute toward the production of literature.

This western slope of our beloved country has been the scene of many a brave deed. A race is

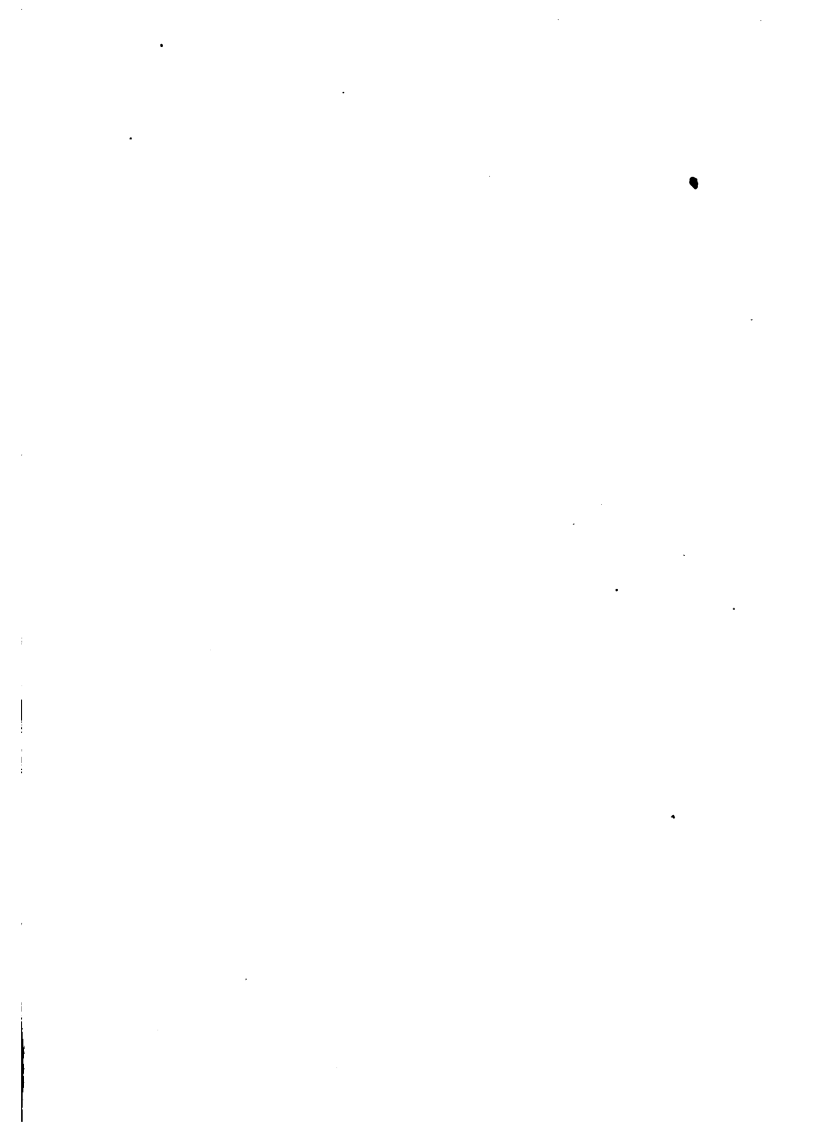
tending hither "Skilled by freedom and by great events." This region will develop a literature, in some degree, commensurate with its achievements.

He who would aspire to record the deeds of his forefathers, to report the events of daily life, to enshrine a gracious memory, to arouse a nobler ambition, must prepare himself to make his written expression worthy of the deed or thought he would fasten down in print.



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